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THE EARL OF OXFORD AND ASQUITH IN HIS WRITING ROOM AT SUTTON COURTNEY, A PAINTING BY SIR JOHN LAVERY, R.A.

LAVERY

AMONG all of the painters of Great Britain none perhaps has produced more interesting and distinguished work than Sir John Lavery, a collection of whose paintings—portraits, interiors and landscapes—is being shown this season in the United States. The collection comprising thirty-five paintings, a number of which are reproduced herewith, was shown from November 30 to December 19 in the Duveen Galleries, New York; from the end of December to the middle of January it was in Boston; during February it will be at Palm Beach; and from the end of March to the

end of April the Carnegie Institute, Pittsburgh, will display it. The arrangements for the circuit were made by Mr. Homer Saint-Gaudens.

Sir John Lavery is a member of the Royal Academies of London, Edinburgh, Dublin, Rome, Milan and Stockholm; of the Société des Artistes Francaises and the Société Nationale des Beaux Arts in Paris; of the Society of Spanish Artists in Madrid; and of the Secessions of Berlin, Vienna and Munich. He has been knighted by the King of England, by the King of Italy, and by the King of the Belgians; and has been



LADY LAVERY IN A MAYFAIR DRAWING ROOM

SIR JOHN LAVERY, R.A.

granted the degree of Doctor of Laws by Queen's University, Belfast. He is represented by paintings in the permanent collections of thirty-eight Public Galleries and Museums throughout the world.

Few perhaps have received more honors or been held universally in higher esteem. Witnessing to this fact and admirably complementing one another are three articles published respectively in a British, a French and a German magazine, each by a critic of distinction, and from these we are venturing to quote, under the conviction that better than words of our own do they ex-

plain the characteristics of Sir John Lavery's paintings and their significant merit.

The first article deals chiefly with his more recent portrait-interiors, those little pictures of modern homes wherein the human occupant naturally takes his or her place. It is by Desmond MacCarthy and was published in *Apollo*, London.

"They order these things better in France," he begins, hastily adding in explanation, "no, I was not thinking of the art of painting pictures—though, heaven knows, I might have been, or, for that matter, cooking—when those words popped



LADY JULIET TREVOR AND SIR MICHAEL DUFF, BART. SIR JOHN LAVERY, R.A.



MR. JOHN MCCORMACK AND FAMILY AT ESHER PLACE SIR JOHN LAVERY, R.A.

into my mind. I was staring at a row of photographs of unlikeliest authors in a shop window. They reminded me of a similar series I had seen in Paris, Grands Ecrivains. The French photographer had had the good sense to take their portraits in their own homes. . . . And then I reflected (for I had just visited the Leicester Galleries) how wise Sir John Lavery had been to paint his sitters in their rooms. They are records of our times and significant commentaries upon that reckless changing thing called 'good taste'—these pictures of charming rooms, and the human and personal scenery makes the little figures in them doubly themselves. The pleasure of recognition is one which modern portraiture withholds from us. . . . Sir John Lavery's sitters, however, can be instantly identified, though they are often as subsidiary to the whole effect as some other single object in the room, and though the catalogue gives no names. It is a catalogue of hints and addresses, and so, perhaps, it may be of interest to some of our readers to supply more definite information as we go round the room. But before starting, let us remember the intention of the artist: however characteristic the pose and aspect of the figures in these pictures may be, his own interest has been distributed over the whole picture. He shows himself in this little exhibition of twenty-three small pictures as a painter of 'interiors.'

"One picture (it is one of the most accomplished) is of a blacksmith's forge at Traamore, in Ireland; another is of the weighing-room at Sandown Park. Sir John Lavery has delighted here in the colors of the jockeys' shirts, and the problem of many and much in a small space is one which stimulates his skill. He loves to deal with subjects of vivid complexity and therefore he is specially fitted for recording in touches, which are like neat bright words, the modern room, with its many colored cushions, groves of flowers and fine confusion of rich ancient things. Ours is an eclectic age. It makes the most of the spoils of other ages in every department of life, from religion to upholstery, but its eclecticism has a note of its own. Sir John's work helps us to catch that note without straining our ears. . . .

"Notice how Sir John Lavery makes the world beyond these interiors contribute to the peculiar decorative effect aimed at by

their owners. . . . In the low beamed room, which once held boats and oars, Lord Oxford now sits writing, and though his face is in shadow the likeness is distinct; while in the room above his wife is reading. Her concentrated air is most characteristic, though it is not one with which snapshots have made the public familiar. Look, too, at the glimpse of the Green Park through the bay window of Wimbourne House, in which Lady Wimbourne is reclining, and mark how the note of a red 'bus in distant Piccadilly accentuates the secluded reserve of Arlington Street—that short street of inconspicuous palaces.

"Perhaps it was Dutch Masters of 'The Interior' who suggested to Sir John Lavery the importance of these peeps into a beyond in accentuating the sense of well-being and nearness in a room; their open doors and large clean windows, that combat they were so fond of between light within and light without. . . .

"The Salon' strikes a very modern note. We are in Lady Cunard's room at the Ritz. It is not a large room, but magnified by a big mirror which duplicates some objects in it. A slightly elongated Lady Cunard is seated on a sofa, and beside her the interesting element of male distinction is represented in the person of Mr. George Moore. His portrait is an admirable one. Mr. George Moore has in his lifetime attracted painters from Manet downwards and onwards; no beauty has been more painted.

"Coombe Court' enshrines the upright figure of Lady Juliet Trevor and of a young man in flannels, very much in the shadow, in a big armchair with his back to the light. Here we wish for the impossible, namely, that the dignity and superb interior of this house should have been somehow contrasted with the bristling, complicated ungainliness of its outside. To enter Coombe Court, so full within of fine things and fine discriminations, is a Disraelian surprise. . . .

"It would have been more interesting to posterity had Sir John Lavery caught the 'House of Lords' at a more characteristic moment. As it is, posterity is likely to form a wrong idea of the assiduity of the attendance. The chamber is so crowded that the red benches are invisible, and the only feature which distinguishes it from the companion picture of the 'House of Commons'



VISCOUNTESS WIMBOURNE IN WIMBOURNE HOUSE, LONDON

SIR JOHN LAVERY, R.A.

is that a litter of torn papers is absent from the floor. . . .

"'The interior' is certainly Sir John Lavery's forte, and it is one of the most agreeable themes open to a painter of modern life."

The second of these articles is by Camille Mauclair and was published in *L'Art et Les Artistes*, Paris. It deals more definitely with Lavery as a painter of portraits.

"It is more than ten years ago," says this distinguished critic, "since the singularly striking impression made by John Lavery's portraits first made itself felt; since then each successive Salon has displayed under

his signature canvases of such quiet mastery that at one and the same time they have left their mark upon one's mind and satisfied one's aesthetic sense. Gradually and quite unostentatiously this artist has commanded the deferential attention of the French critic merely through the fine work that he has periodically shown. Among the group of Anglo-Saxon painters of distinguished technique who have gained for themselves a notable place in our exhibitions . . . Lavery creates perhaps the effect of greatest coherence and is the most typical and expressive.



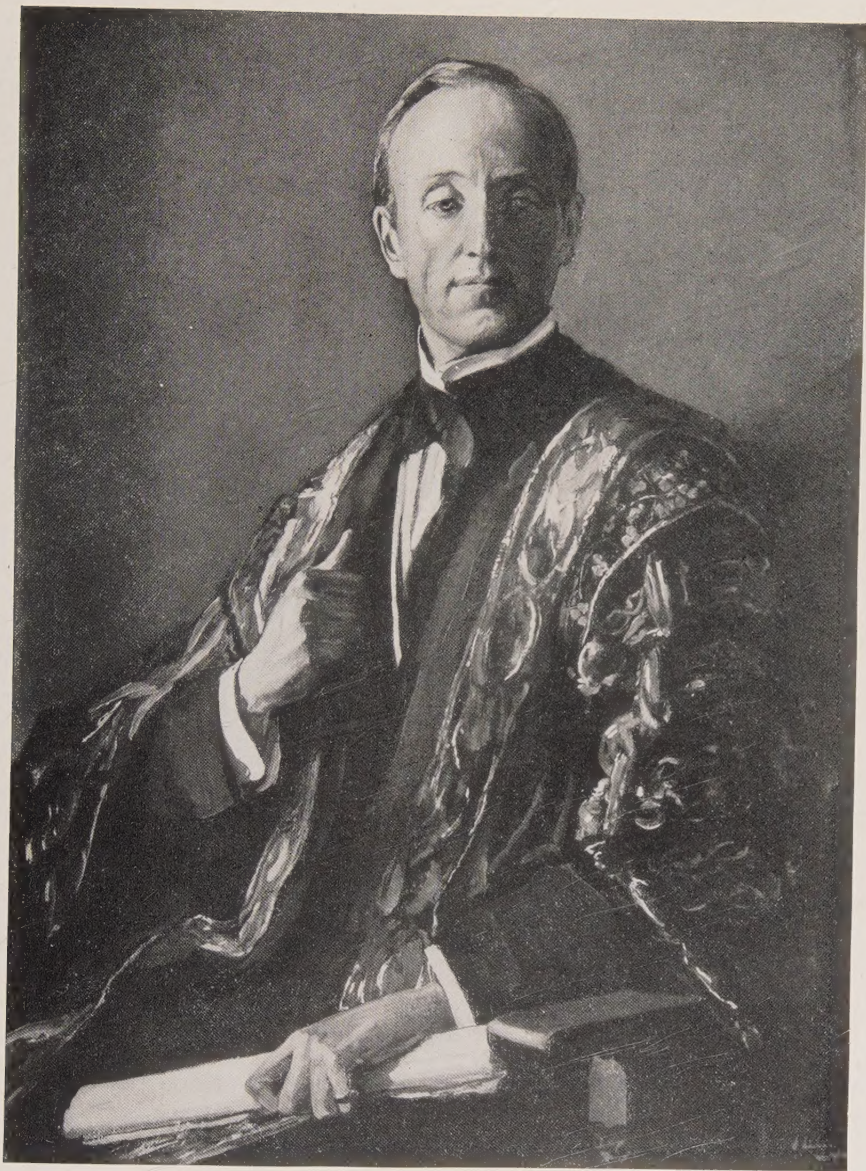
MOTHER AND DAUGHTER

SIR JOHN LAVERY, R.A.

"The quality of race breathes from all that he does; his entire art seems imbued with an hereditary classicism. He evinces this classicism in the unfaltering surety with which he places his compositions within their frames, in the harmony of his masses, the constancy of their relationship, the natural, healthy aspect of his faces both in their substance and their planes, and in the

whole manner of their presentment. Yet at the same time his intense faculty for the observation of character endows him with a distinctly modernist charm and places him indubitably as of our own era.

"John Lavery irresistibly calls to mind both Manet and Whistler. He is related to them without in any way being merged in them. He boasts Manet's broad composi-



THE MARQUESS OF LONDONDERRY

SIR JOHN LAVERY, R.A.

tion, his simplified method of treating stuffs, his constant recourse to bold surfaces; his subordination of detail and his swift valuations, his instinct for necessary elimination, for omission and for significant emphasis. He has Whistler's disdain of chromatic excess, his love of fine sombre tones, his intuitiveness in setting down individuality in those humid passages that convey a dim-

ness, softly permeated with silence. Yet a certain reserve that tends almost to chilliness, separates him as much from the fury for realism that animated the French master as from that magic love of subtlety that inspired the American. John Lavery's personality is characterized by a profound solicitude both for truth and for proportion. It has neither rapture nor witchery but



HON. MRS. FORBES-SEMPILL AND DAUGHTER

SIR JOHN LAVERY, R.A.

merely presents things visualized, synthesized and rendered with an impartiality which the carefulness of his style alone restricts.

"Only by degrees does there become apparent to the student of his work, his deep tenderness and profound sense of femininity. At first glance it conveys a sense of the calmly critical. Everything has been recorded scientifically, in an orderly methodical fashion that leaves no loophole for defects. One's gaze encompasses a Lavery portrait without being disturbed or arrested by a single doubt. There is built up on a meticulous groundwork and by means of a

single layer of brushwork, a series of unlabored touches, a framework of flat spaces, of lights, of free passages that bring the presentment into being and force. The problem of summoning life from the depth of shadows is quietly brought to a solution. Everything possesses stability and *raison d'être*. . . .

"John Lavery is distinguished by an element of austerity quite at variance with any suggestion of virtuosity. Let us call to mind his picture of a young woman." . . .

Then follows description of several specific examples of the painter's works, among them the picture of himself and his little

daughter owned by the Luxembourg, and of "Spring," more lately acquired by the French Government. After which Mr. Maclair resumes, "Such works are eloquent of the maturity of a master of technique, whose skill and taste have no relationship with the affectations and bravura of the exponents of the contemporary school of painting. Each year it serves as a silent lesson, the lesson taught by an art based upon a profound intelligence, while remaining essentially pictorial and independent of literary admixture. It is an art of the North, to some degree suggestive of the picture gallery and distinctly influenced by its Anglo-Saxon inheritance. It is an art without lyricism, without whimsicality, without humor, but sober, calculated and methodical, realized with the force of conscious deliberate evocation, always strong and frequently subtle.

"Without making useless abuse of chromatism, but having, where necessary, the courage to employ clean tonalities right up to the recoil of his shadows, John Lavery has arrived, because he knows how to build up living human beings eloquent of their own age, and to develop that lasting impression which only an absolute truth in values can achieve. A great draughtsman, this man understands the underlying secrets of his art, and every year he comes back to us still more fully equipped to expound them to us. It is through such men as he that style is developed and the heritage of a school and generation established."

Finally we quote from the German writer H. S. in *Die Kunst Fuer Alle*, Berlin, who says,

"Lavery is not the artist to find favor with the general public . . . Nevertheless he has not remained unknown; quietly working, he has won for himself a large circle of friends, and the fact that for many years he directed the affairs of the International Society in England shows how high a position he holds, more especially among English artists. I almost think that, in spite of the national element in his art, he is more generally appreciated on the continent than in England; and it was on the continent, too, that he, an Irishman by birth who had received his first artistic training in Scotland, obtained his final polish. His best works were done in Germany, and his most marked

peculiarity, which separates him from the main stream of art in England—his conception and treatment of color—links him closely to continental views on art. Yet, in spite of this, he is a typical example of English art; his figures are English, or rather Celtic, and not only as regards externals, the spirit, the soul of the race have found in him an unrivalled exponent.

"He found his path early in life through a close friendship with Whistler, and unconsciously he was influenced by him. Whistler, and Velasquez among old masters, were his artistic sponsors, especially in regard to his portrait-painting. Yet he, who so firmly goes his own way in England, has not followed their example blindly. What he saw in them has been absorbed and translated into his own language. It is wonderful to notice how the reserved nature of the artist and his almost shy personality speak clearly in his works.

"His talent is many-sided; he is not merely a distinguished portrait-painter, though the foundations of his fame were laid in this branch of art. His decorative work in the Glasgow Town Hall, 'Music, Sculpture, Painting, Architecture and Shipbuilding' shows that he is capable of coping also with such tasks in an unconventional manner, and his landscapes, which unite diversity of subjects with such a deep grasp of the characteristic, in addition to supreme handling of mediums of expression that they place him in the first rank of English landscape-painters. The pinnacle of his art, however, unquestionably is reached in portraiture.

"His portraits are individual in the highest degree, both in treatment and in choice of subject. And he, who is today among the most popular English portrait-painters, is not a portrait-painter in the ordinary sense. Strictly speaking, he does not paint portraits; that is to say, photographic-artistic representations of more or less important contemporaries. Lavery paints the idea, his idea, which shapes itself in his head as he works, and at times it happens that the subject of the portrait is lost in and recedes behind this idea. It would be surprising if this had not offended the tribe of pedants, Philistines and connoisseurs, and even now, when the artist has been justified by success, many hesitate

and wonder if *this* is a picture. The critics have never spoilt Lavery. . . .

"Of all the modern English portrait painters, Lavery is the one who has been able to obtain the most characteristic effects by means of color. But he is no theorist, and does not like to be drawn before the

public and only rarely expresses an opinion on the artistic questions of the day. He has always gone his own ways and continues to do so, not deaf to criticism, but without following the opinions of the day. He is an artist whose works one must study in order to love them."



MRS. PETER DE LANCEY

BY MATTHEW PRATT

AN OIL PAINTING

LENT BY MR. HERBERT L. PRATT

EARLY AMERICAN PORTRAITS, MINIATURES AND SILVER

UNDER the auspices of the Washington Loan Exhibition Committee of which Mrs. William Corcoran Eustis is chairman, an extremely interesting collection of early American portraits, miniatures and silver was assembled and set forth in that portion of the National Museum assigned to the National Gallery of Art from December 6, 1925, to January 31, 1926.

The portraits, 105 in number, were chiefly assembled in Washington and were selected by Mr. H. B. Wehle of the Metropolitan Museum of Art from numerous works offered. Mr. Wehle also assisted in the selection of the miniatures of which 208 are listed in the catalogue. The silver was selected and catalogued by Miss Elizabeth B. Benton of the Museum of Fine Arts, Boston, and was



Yours. A. Revere

MINIATURE OF MRS. PAUL REVERE
BY COPLEY

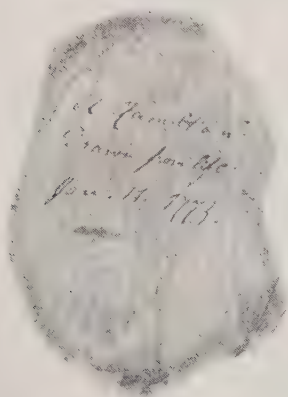
LENT BY MRS. NATHANIEL THAYER

largely assembled from the great collections of early American silver in private ownership. Many of the miniatures and the majority of the silver came from out-of-town.

Four galleries were occupied. The large

main gallery contained paintings and silver, and in the end galleries were shown oil paintings and miniatures. The collection of paintings comprised only works executed before 1840; the miniatures also were limited to a like period; no silver was shown dated later than 1800.

The richness of the portrait collection may be realized from the statement that no less than nine works by Copley and fourteen by Gilbert Stuart were included. There were seven by Charles Willson Peale, ten by Sully and three by Benjamin West. To collectors one of the principal occasions of interest in the collection lay in the fact that many of these portraits had not been previously shown and that a new mine of wealth was therefore discovered. The Copley's were lent by Miss Codman and Mr. Copley Amory and are to be ranked with the best of that early master's works. Miss Codman also lent two delightful portraits by Gilbert Stuart; they were of Mr. and Mrs. John Amory, Jr. Among the Stuart's was a beautiful portrait of John Randolph of Roanoke when a lad lent by Mr. C. W. Coleman, as fine a portrait as was ever painted not merely by Gilbert Stuart but by any painter, a masterpiece indeed. The Corcoran Gallery lent Stuart's admirable portrait of Chief Justice Shippen, and a descendant of that great man, Dr. L. P.



MINIATURE OF ALEXANDER HAMILTON BY JOHN SINGLETON COPLEY
AND PAPER ON BACK

LENT BY MR. JOSEPH STEWART

Shippen lent two other portraits by the same master. Of special interest, partly because of the Stuart portrait of Randolph was a portrait of the same interesting personality in later years painted by Chester Harding and lent by the Corcoran Gallery of

Luquer was an excellent work comparable with the best of the period. The portrait of Col. Richard M. Johnson by John Neagle lent by the Corcoran Gallery of Art upheld the standard of his portrait of Dr. De Wees included in the National Academy of De-



MRS. ELISHA KING

SAMUEL F. B. MORSE

LENT BY MRS. NICHOLAS LUQUER

Art; and upholding Chester Harding's reputation were his portrait of Charles Carroll of Carrollton lent by the U. S. Capitol and his portrait of Joseph Coolidge lent by Mrs. McCalla Sands. The only out-of-town lender to this section of the exhibition was Mr. Herbert Pratt, who contributed Ralph Earl's portrait of his second wife, a portrait of Mrs. Peter DeLancey by Matthew Pratt, and three works by Charles Willson Peale, a portrait of James Peale, his brother, a portrait of Mrs. James Peale, a charming presentation, and a portrait of Washington. Samuel F. B. Morse's portrait of Mrs. Elisha King lent by Mrs.

sign's notable Centennial Exhibition. The National Gallery of Art is fortunate in owning an excellent self-portrait of Benjamin West, which was generously lent to this exhibition together with a superb self-portrait of Edward G. Malbone, owned by the Corcoran Gallery of Art. Mr. Henry Cabot Lodge lent his fine portrait of Alexander Hamilton by Trumbull, one of the best of Trumbull's works, and from two well-known Washington families came two pair of beautiful portraits by Samuel Waldo, portraits of Mr. and Mrs. Samuel P. St. John lent by Mrs. Samuel St. John Cambell and portraits of Mr. and Mrs. Bowles

Colegate lent by Dr. Truman Abbe. A heretofore unknown portrait of Theodosia Burr by John Vanderlyn was lent by Mrs. T. D. Waters of Georgetown, who contributed also two very interesting Jouett portraits, the Rev. and Mrs. W. L. Breckin-

were generously represented—James Peale by 25 examples, Rembrandt Peale by 8 examples, Charles Willson Peale, and Anna Claypoole Peale by several examples each and Margaretta Peale, Raphael Peale, Rosalba Peale and Sarah Peale by one a



MRS. JAMES PEALE

CHARLES WILLSON PEALE

LENT BY MR. HERBERT L. PRATT

ridge, beautifully painted. There was an interesting early work by Joseph Badger, two works by John Hesselius, one by James Sharples and one by John Wollaston, besides which there were a number of anonymous works, several of which undoubtedly belong to the early pre-revolutionary period.

The collection of miniatures which number 208 was one of the largest of its kind yet got together. This section was assembled by a sub-committee of which Miss Helen Amory Ernst was chairman. Herein were included a large group of miniatures by Malbone, of all the American miniature painters surpassed by none. The Peales

piece. There were three miniatures by Gilbert Stuart who was not given to miniature painting; four by Trumbull, two of which were of George and Martha Washington, the other two of Mr. and Mrs. Robert Morris. Robert Field was well represented and so also was Charles Fraser, the Charlestonian, Malbone's contemporary and friend. Among the Copley miniatures was a quaint one of Mrs. Paul Revere and one of great interest of Alexander Hamilton when a lad. Of unusual interest was a miniature in wax of General Abercrombie by Patience Wright, born in Bordentown, N. J., in 1725, whose son became, it will be remembered, a painter



GROUP OF WORK OF NEW ENGLAND SILVERSMITHS



EARLY 18TH CENTURY TEAPOTS, CREAMERS, SALTS AND SPOONS



VIEW OF MAIN GALLERY SHOWING ARRANGEMENT OF PAINTINGS AND SILVER

of some distinction and whose younger daughter married John Hoppner. Of more than passing merit, mention should be made of two works by St. Memin, and of a portrait of no less an interesting personality than Lord Baltimore by John Smybert. One case in this section of the exhibition was given over entirely to anonymous works and among these were to be found some of the best. By whose hand were they executed? Who can say? But certainly they testified eloquently to the artistic achievement of our early American miniature painters and to the taste and wisdom of those who commissioned them.

The silver, which made a handsome showing and included in its 255 items the works of one hundred American silversmiths working before 1800, was assembled by a subcommittee of which Major Gist Blair of Washington was chairman. To this section of the exhibition Mr. and Mrs. L. V. Lockwood, of Greenwich, Conn., Mr. and Mrs. Francis P. Garvan of New York, Mrs. Nathaniel Thayer, Mr.

Hollis French, and Mr. Dwight Blayney of Boston, Mrs. Miles White of Baltimore, and Mrs. J. H. Gibbons, Mr. and Mrs. Breckinridge Long and Major Gist Blair of Washington made generous contributions. It was the largest temporary showing of early American silver which has been made outside of Boston and since the great Boston exhibitions of 1906 and 1911. It did not contain much church silver but was chiefly concerned with the silver purposed for domestic use—tea-pots, coffee-pots, creamers, sugar-bowls, cups, tankards, porringers, etc., etc. There was a large and interesting showing of tankards. Thanks to careful selection the fine showing represented variety in design as well as in workmanship. In the catalogue, and in the cases, as far as possible, the works were arranged according to the location of production, that is, the works produced by New England silversmiths were set apart as were those by silversmiths of Philadelphia, Baltimore, Washington and the south. It is a curious thing



MRS. JOHN AMORY

JOHN SINGLETON COPLEY

LENT BY MISS MARTHA C. CODMAN

that even those in some instances who have collected this beautiful silver while realizing its charm and its merit have not fully associated it with art, have not regarded it as an evidence of artistic development unsurpassed even in our present day. Having it shown, however, in conjunction with portraits and miniatures goes far toward demonstrating its claim to consideration on these grounds. What is it that gives this silver its supreme interest but its beautiful design, its fine artistic rendering? There is said to be a renaissance of interest in art related to the home at the present time brought about in part by the American Wing of the Metropolitan Museum of Art, a fad for collecting early American works. This is well, but it should not be put down as a

mere fancy. It should be understood to signify real appreciation of the culture and refinement and the distinction of the life of those early days in which all Americans take pride, for with the hardships of the pioneer days, or early Colonial life, went evidently a yearning for fine things which found expression not only in buildings but in table silver, in the making of things for common use. These very people whose portraits hung in this exhibition used just such silver on their tables. It was to them that we owe its existence, for without patronage the silversmiths could not have produced.

In connection with this exhibition and greatly adding to its educational value was issued a catalogue which took the form of a

handbook on Early American Art. Each section was prefaced by a historical sketch; one on early American portraits was by the editor of *THE AMERICAN MAGAZINE OF ART*, who also supplied biographical data for the portrait and miniature painters represented; a foreword to the miniature section was generously contributed by Albert Rosen-
thal of Philadelphia; and a delightful account of early American Silver by Elizabeth B. Benton prefaced the silver section in which each piece was described minutely, and with which was included a list of the

silversmiths represented, the place in which they worked and their dates. Portraits, miniatures and silver were illustrated. Additional copies of the book are still obtainable at moderate cost.

This exhibition more than anything else demonstrated the need of a National Gallery building—for it showed conclusively that we have an art of our own worthy of preservation, tending to the awakening of national pride—patriotism—and that many of the best examples are still unassigned to permanent public exhibitions.

THE CARNEGIE CORPORATION'S INQUIRIES

CONCERNING THE PLACE OF ART IN OUR AMERICAN LIFE AND A RESULTING PROGRAM

REPORTS are, as a rule, dry reading, but the report of the Carnegie Corporation of New York presented by its president, Frederick P. Keppel, and lately published, has a section of very great interest to all who are concerned with the development of art and its appreciation. These pages read as follows:

Preliminary Inquiries in Arts and Adult Education

While the normal policy of the Corporation is clearly to work through existing organizations rather than to operate, itself, a temporary departure from that policy has seemed advisable in the case of the Arts and in Adult Education. In each of these fields the Corporation has turned for help to a group of men and women of wide experience and sound judgment. These advisers have given freely of their time and energy to a study of the opportunities open to the Corporation, and, it should be added, of the dangers of unwise or precipitate action. In both instances, the Corporation, acting on the advice of these groups, has itself for the time being entered the field of operations. The programmes have been formulated with the approval of its advisers, and are being carried forward by experts selected by them. In each case also the

operating programme has been supplemented, as the record of the year will show, by grants to a few institutions and organizations, made after consultation with the advisers. . . .

In the Fine Arts, it is possible to be more specific. Art being as broad as human life itself, an inclusive study of its place in our American life was soon seen to be impracticable. Through the cooperation of a group headed by Mr. R. F. Bach of the Metropolitan Museum of Art, a brief summary of the whole situation¹ was prepared and furnished to the advisers of the Corporation, as the basis for a selection of the restricted field in which the Corporation might most profitably make its debut. After full discussion, it was determined that the place of the Arts in the programme of the American college furnished the most effective point of attack, and for the following reasons:

In the first place, the Corporation has already had no small experience with American colleges; it knows, or it ought to know, those which are best fitted to lead in any general educational movement. Secondly, there is no more interesting or significant phenomenon in recent American education than the growing interest of the students themselves in art. This is perhaps most strikingly shown in the case of the drama,

¹ Office Memorandum, Series 1, No. 9, The Place of the Arts in American Life.

but it may be recognized in other branches of the arts as well. Contrary to the general impression, the movement is affecting the men in large numbers, as well as the women. In the last conference of the deans of the men's colleges in New England, attention was called to the growing number of previously somnolent students who "wake up" in the classroom of some course in the Fine Arts. Thirdly, the colleges need help in meeting the very real demand which the students, abetted by some younger instructors, have created. The number of competent teachers is altogether inadequate to meet present needs, to say nothing of the future, and very few colleges have the necessary teaching equipment, or know how to get it. Finally, the results of any substantial accomplishment in the colleges would soon be felt in the schools; and whenever 10 per cent of our students get some conception in college of the normal place of the arts in human life, we shall have an army of more than fifty thousand going out each year as a leaven to work in the community at large.

Arts Scholarships and Equipment

During the year under review, the Corporation has made a grant of \$48,000 to inaugurate a system of scholarships and fellowships to enable candidates of promise to prepare themselves as college teachers of art. It has also set aside the sum of \$100,000 to provide sets of teaching material to be offered to a selected list of colleges in the United States and Canada which now lack adequate arts equipment. The material, which will be selected by a representative committee from among the advisers, will include a library of perhaps 200 volumes, some 1,800 photographic reproductions of architecture, painting and sculpture, including reproductions in color, and a small collection of prints and textiles. By preliminary study of the sources of supply and by purchase in bulk, a substantial saving in cost should be effected.

General Arts Programme

Again following the counsel of its advisers, the Corporation has also made a number of grants to national bodies, particularly those emphasizing the unity, as opposed to the diversity, of the arts. It has also voted endowment grants as follows:

Grinnell College, <i>Art Center Endowment Fund</i>	\$50,000
Hampton Institute, <i>Endowment for industrial and applied arts</i>	50,000
New York University, <i>Endowment of the Department of Fine Arts</i>	50,000
Tuskegee Institute, <i>Endowment for industrial and applied arts</i>	50,000
Wellesley College, <i>Endowment of the Department of Fine Arts</i>	50,000

As soon as the work at the college level is well under way, presumably under the direction of some independent organization, the Corporation will be free to turn its attention to other matters which are shown by the preliminary general investigation to be of peculiar importance. For example, the creation of opportunities for developing an appreciation of the arts in any well-rounded program of cultural Adult Education is a matter of outstanding significance. The possibility of devising reliable tests of inherent capacity for creative art is not a remote one; much has already been accomplished for music by Seashore and others. No one knows the economic waste, to say nothing of the inevitable human suffering, involved in our present hit or miss selection of those whom we shall train. The place of the arts in secondary education might profitably receive consideration. Sooner or later a thorough study, historical and comparative in character, must be made of the relation between productivity in the arts in any community or any nation, and the underlying economic and social conditions, and it is to be hoped that the Corporation may have an opportunity to cooperate in carrying forward such a study.

The Corporation is encouraged to feel that a useful start has been made, but it realizes more clearly than at the outset the difficulties which confront it. In no field of human activity is there more diversity of honest opinion than in the arts, and none in which opinion is expressed with greater warmth. It ranges all the way from the assertion that all stimulation is either dangerous or futile to the enthusiastic support of this panacea or that. It is not necessary to dwell upon the other difficulties inherent in the situation, nor upon our inexperience as a nation in meeting them; the Corporation trusts that its friends will bear these in mind and will exercise patience before passing judgment as to the success of its efforts in the field of the arts.



WHERE NATURE'S GOD HATH WROUGHT

WILLIAM WENDT (UNITED STATES)

AWARDED THE BALCH PRIZE OF \$2,500

THE PAN-AMERICAN EXHIBITION

BY MARY M. BUFF

AFTER an exhibition the scope of the Pan-American in Los Angeles becomes a matter of history, one naturally begins to thoughtfully reconsider it as a whole; clarifying one's earlier impressions; making comparisons; thus gradually recognizing the true significance of the endeavor; the particular merits that make such an undertaking worthy the effort, expense and labor involved.

In regard to this particular exhibition, three things seem to have been significant; one might consider first the size of the show, and especially the inclusion of many American painters of varying and even conflicting artistic creeds; the first complete exhibition of contemporary American art on the Coast

since the Panama-Pacific Exposition ten years ago. Secondly, of course, is the fact that this is the *first* Pan-American Exhibition, and not the second or the third, the first time many South American artists have shown their work north of the Rio Grande.

Lastly, the size and nature of the awards seem rather outstanding—almost ten thousand dollars in prizes and purchase prizes having been available. The jury, composed of Victor Higgins, Wayman Adams, George Eggers, William Alanson Bryan, William Preston Harrison, in giving the awards, favored, with the one exception of William Wendt, the younger painters of the more progressive group, including such artists as John Carroll, Andrew Dasburg, Guy Pené



UNDER THE FIG TREE

BY

CARLOS A. CASTELLANOS
(URUGUAY)



OLD WOMAN OF CASTILE

(ARGENTINE)

FRANCISCO VIDAL

du Bois, Warren Wheelock, Bernard Karfoil, Henri de Kruif, Lilius Torrance Newton, of North America, and Diego Rivera, Manuel Villareal, Luis Martinez, Manuel Cabré, and Maria Bonfiglio of Latin-America. Finally, one might mention in passing something of the local interest aroused, as signified by the hundreds of thousands who have enjoyed the opportunity afforded them—a constant attendance emphasized by an average of eighteen thousand people who pour through the doors of the Museum each Sunday during the exhibition.

To return to the first thought expressed; this exhibition is really significant to those

of us who live on the Pacific Coast. Shut in by mountains, with vast stretches of country separating us from the East with its constantly changing exhibitions of current art, we have been without adequate material to form judgments on contemporary painting since the Panama Pacific Exposition in 1915. Of course we have not been without some large exhibitions; a portion of the Carnegie International touring the west several times, also the International Water Color show and a foreign exhibition or two, but for the most part we have known what was going on in the new American painting only by study of monthly periodi-



THE TOWN PHILOSOPHER, BY DOMINGO MORENO OTERO
(COLOMBIA)



OUR LADY OF THE SEA

(CUBA)

MARIANO MIGUEL

cal. To be brought face to face with the work of artists of whom we have read; to trace the development of contemporary painting, is decidedly a treat to most of us. From Mary Cassatt and William Lathrop, one can follow in the Pan-American, the stream of art as it flows into new channels, expressing itself in the painting of Robert Henri, and those allied with him in spirit, who paint the American scene so vividly, John Sloan, Jerome Myers, William Glackens, George Luks, to name but a few. Well represented also are the impressionists, as Childe Hassam, Frieske, Daniel Garber, John Costigan; and one can study carefully the work of the vigorous painters of the Taos group, such as Victor Higgins, Walter

Ufer, William P. Henderson, and Randall Davey. From this group one can trace further change and development expressing itself in the work of the moderns, such as Rockwell Kent, John Carroll, Thomas Benton, Morgan Russell, Andrew Dasburg, Anthony Angarola, and among the local painters, Gjura Stojana, Henrietta Shore, S. Macdonald Wright, Conrad Buff and Clarence Hinkle. New tendencies, new names, new ideas, are all spread before us to compare, study, and from which to draw conclusions on the art of our time and perhaps the art of the future. To have even assembled the North American portion of the collection would in itself have been quite a worthy effort.



YVONNE

LILIAS TORRANCE NEWTON

(CANADA)

AWARDED FIRST HONORABLE MENTION

But in addition to two hundred and seventeen paintings from the United States by as many artists, are added twenty-one from Canada and one hundred and thirty-five from Latin-America, including many though not all of the republics of the southern hemisphere. Unless one knows something of the difficulties of assembling these canvases, one cannot be aware of how tremendous was the undertaking; delays of office, difficulties of getting in touch with proper persons, differences of language, customs, business habits, length of time in sending and receiving mail; all of these difficulties

which at times seemed almost insurmountable had to be overcome. And so one can say to have established friendly relations with the Latin American people through the approach of art is in itself an achievement, rich with promise that the second Pan-American exhibition, when it comes, will be much superior to the first because of this pioneer work.

Perhaps no one will more cheerfully admit than the Museum authorities that the South American section of the exhibition is not what it might be, or comparable to what it will be next time. Many of the paintings



NUDE

GEORGINA DE ALBUQUERQUE
(BRAZIL)

sent are inferior in spirit, content, and technique; many are most academic in the objectionable use of the word, while some compare favorably with the work of the North American artists, though naturally quite influenced by European painting. But here and there one sees the work of a painter who is really forgetting to paint as a European would, and is drawing on the life of his own people; in the wide stretches of his unique country, its strange vegetation and interesting architecture, he is finding legitimate artistic material which must in time bring forth as rich fruit as is already beginning to blossom in old Mexico.

From Uruguay, for instance, came but a

single canvas, "Sous le Figuier" by Carlos Castellanos, so individual and well-painted that one felt there may be other artists in that far-off country equally alive, if it were possible to make connection with them.

As might be expected, from the Republic of Mexico came the largest and most representative collection. This is but natural. Mexico City is not far from Southern California; our artists often spend summers there, our trade connections are rather close, and through magazines we were already familiar with the artistic activity in the southern capital. Hence it was easier to get in touch than with the more distant republics.

Diego Rivera, leader of the progressive

group in Mexico, was given fifteen hundred dollars, the first of the prizes awarded by the Museum. Two other members of his group are also represented, Juan Charlot and Maximo Pacheco, and many others who are finding in Mexican life genuine material for painting, as Armando Gonzalez, Luis Martinez, Ramon Cano, and Maria Bonfiglio.

From Canada came twenty-one paintings, for the most part broadly realistic, reflecting something of the air and vigor of the land, many showing excellent technical equipment, and some the influence of the progressive English school.

To William Alanson Bryan, Director of the Los Angeles Museum, belongs the original idea of a Pan-American exhibition, and largely through his enthusiasm and constant labor was the exhibition finally culminated. The inviting of the North American painters was under the control of William Preston Harrison, Honorary Art Curator of the Museum, who showed in his inclusion of many men, a marked generosity and liberality of spirit without which the exhibition might have been quite uninteresting. Modelled on the plan of the Carnegie International, with a certain number of artists invited, and another group selected by three juries meeting in New York, Chicago and Los Angeles, a sincere effort was made to obtain as representative an exhibition as is humanly possible.

In conclusion a brief quotation from the catalogue will perhaps sum up in their own words, the spirit of tolerance that animated these two gentlemen in forming the first Pan-American Exhibition.

"If the exhibition as a whole lacks the smug conformity of standards attained in

local juried exhibitions the explanation can be found in the fact that the feast here spread is the work of a score of juries, who have sought with differing ideals to secure and send the best that was obtainable in their particular field. If we are to accept the dictum that the art of the country is the measure of its civilization, we should bear in mind that not a few of the republics to the south of us have been born as independent nations within the last hundred years, while the younger republics here represented have scarcely attained the age of man's majority.

"That the painters of the Americas have come to be a body to be reckoned with by art historians is tangible evidence of the general culture of the new world. Sooner or later the artists of any nation reflect the attitude towards art of the nation as a whole, and the artistic attitude of a people closely indexes the public attitude of any time or generation. Attention is therefore called to the fact that although every nation represented in the Pan-American Exhibition has been more or less actively or potentially under arms during the period of productivity included in the present exhibition, not a single artist has submitted a canvas dealing with the dramatic incidents growing out of international conflict. May we not then conclude that the underlying cordial and friendly spirit existing between the inhabitants of the far flung Americas goes deeper than mere treaties, that it is a thing of the composite heart of a vast people and is here shown through the works of our artists in a way that is hopefully prophetic of the dawn of the era of the great peace—a world wide understanding among men."

FIFTH INTERNATIONAL ART CONGRESS

BY ROYAL BAILEY FARNUM

Chairman American Committee

THE LONG delayed Fifth International Art Congress for Art Education, Drawing and Art Applied to Industry at last materialized during the great Industrial Exposition held in Paris this last summer.

Some may remember the previous Congresses, the second one firmly launched in

1904 at Berne, Switzerland, four years after a little group of art people met at the Paris Exposition of 1900 and organized the International Federation of Art Teachers; the Third Congress successfully conducted in London in 1908 with a considerably enlarged attendance; the Fourth one on a far

larger scale at Dresden in 1912, when 300 to 400 Americans met there, a delightful climax to a series of European vacation tours.

The World War prevented the holding of the Fifth Congress at Paris in 1916, as was planned after the Dresden meeting. But two loyal Swiss officers of the Federation, M. Greuber, Treasurer, and M. Ritter, Secretary, carried the idea over the trying period of chaos and with the able assistance of the French and English delegates the Fifth Congress came into being from July 30 to August 6, 1925.

The Fifth Congress is notable for it assures the future development of international discussions on art education, drawing and art applied to industry. Between 200 and 300 delegates representing 23 different nations held one of the most delightful sessions that could be imagined. A cordial spirit of good will, professional interest, and determination to make art a vital and important factor in the educational development of the nations of the world dominated the meeting.

Prof. Cox of Columbia University and the author of this article represented the United States of America. As usual three languages, French, English, and German, were used, every paper and discussion being interpreted as read. The President of the Congress, M. Guebin, former Director of Art for Paris, made an admirable leader, graciously and effectively assisted by the chairman of the English delegation, Miss Ethel M. Spiller of London.

Nine topics were previously presented to all delegates and formed the basis for the Congress deliberations. They were as follows:

1. *International value of drawing as a universal language.*

The Congress: Considering that drawing, as a means of conveying thought, is the sole language understood by all peoples; that the possibility of exchanging common ideas is the first step towards peace:

Considering, also, the advantages which would accrue from the avoidance of all ambiguity in the interpretation of the text of a contract translated from one national tongue into another:

Resolved, That every written scheme having reference to things visible and tangible be supplemented by drawings or photographs and most

particularly demands that in treaties of peace, arbitration, or other contracts, between countries in which there is occasion to define facts having relation to form and color, the League of Nations should require that mode of expression.

2. *Standardizing of signs, symbols and conventional coloring in actual use all the world over.*

The Congress: Considering that the search for uniformity in all domains of human activity is pursued unceasingly by modern civilization:

Resolved, That the International Institute of Intellectual Cooperation of the League of Nations should take up the work of research and obtain the unification of all modes of expression.

That the sign, symbol and color in all indications of direction, for protection and safety be the same in all countries.

That weights and measures, means of exchange, classification, whether bibliographical, statistical or cartographical be internationalized.

That in order to avoid danger or accidents the conventional coloring relating to containers of liquids, gases, be the same in all countries.

The Fifth Congress further agreed that the work accomplished upon this subject at the preceding International Congresses, together with the above resolution, shall be transmitted to the governments of all nations and to the League of Nations as a suggestive basis of information.

3. *Does Art Teaching, as now practised, assist industry to the extent expected of it?*

The Congress: Considering that in general school education the subjects are not taught with a professional aim in view, so the art teaching should also conform in the same rule and preserve its educational and cultural character:

Resolved, That in elementary education the study of drawing should awaken the child's sense of observation, so that he may learn to see, understand and judge while learning to draw.

That in order to get a right estimation of his work he shall seek to express himself with clearness and intelligence, as well as with all needful care. That the pupil shall be trained to amplify verbal explanations by sketch notes.

That in professional technical training, the imagination should be developed largely by examples dealing with present day life. Suitability of purpose and aesthetic qualities should prevail in the examples selected.

That in such professional technical training, without sacrificing or impeding the creative instinct, constant care shall be exercised in initiating the student in the technique special to the art.

That for such requirements, every provision be made for the training of instructors and professors.

4. *What relationship may be established between art teaching and handicrafts?*

The Congress Resolved:

That drawing and handicrafts lend each other to joint action, each having solely in view the development of the sensory faculties—helping to see on the one hand and helping the sense of touch on the other.

That drawing in all its forms, whether descriptive, demonstrative, analytical or synthetical, should be in close touch with the teaching of handicrafts, preceding, following and controlling it by turns, the faithful companion at every moment; uniting also with the teaching of literature to assist in the rendering of clearer and more sensitive descriptive power.

That in examinations (pupils and teachers) tests in drawing and handicrafts shall be coordinated and complementary to each other.

That towards this end the handicraft test should involve the execution of a portion of the drawing test.

That it is desirable that both drawing and handicrafts be taught by the same teacher.

That there is immediate necessity for establishing in schools of art special courses for the training of teachers to become qualified both on the technical as well as the artistic side.

That a closer relationship should exist between the inspection of drawing and of handicraft.

5. *Importance of the Cinematograph in education. Its specific value; its educational influence; methods of use.*

The Congress: Considering that the Cinematograph, although still in its initial stages, is a marvellous instrument capable of serving as a precious collaborator for the astute teacher; it may, however, by reason of its technique, become dangerous in inexperienced hands.

Resolved, That the use of the cinematograph should be extended as widely as possible in all grades of teaching, providing the following conditions be fulfilled:

1. To be adapted specially to the nature of the teaching required, artistic, professional, technical;

2. To be an integral part of general education, influencing the pupil through the channels of all his senses and not only that of sight.

That the educational film in order to have a stimulating effect should comprise in suitable places animated sketches, moving scenes, simplified groups of organs or objects at work, which are the essential elements of the educational film, because they are most readily impressed upon the pupil's mind.

That the cinematograph may serve in art teaching not only by showing objects for drawing in movement but above all to show how and in what way a drawing is worked out. It would therefore be necessary to photograph the drawings of great masters in consecutive phases of their creation and display the film slowly before the pupils. This method would tend to international-

ize the teaching of drawing by enabling students of different countries to profit by lessons from the same teacher.

That the film may have its setting or theme composed by the teachers themselves, whether technical or professional artists, so as to correspond with the aim of the teacher who remains the originator of the lesson, without falling to the rank of the simple operator of moving pictures.

That in the slackened, reversed, accelerated or transformed working of the machine which may offer new sources of teaching, it is absolutely necessary only to present such views at suitable stage of school study when care must always be taken to explain specifically the degree of change from actual normal conditions.

With the educational aim in view of giving to the student simple ideas at the outset, in order that they may be indelibly fixed upon his memory, afterwards amplifying, gradually and methodically it was resolved on this point to desire a change in the modern documentary film, which either goes beyond that aim or neglects it, and may become a source of danger on account of too great complexity in its presentation.

That cinema halls be forbidden to children, as is already the case in Hungary, Switzerland and other countries, on days when non-educational films are exhibited.

6. *What place should be given in higher education to the cultivation of rapid visualization and spontaneous drawing of notes at lectures?*

The Congress: Considering that no other educational subject is so valuable as drawing in developing the faculty of observation which is so precious to the man of learning, the historian, the artist, so indispensable to the doctor;

That in natural science drawing is necessary both in its teaching and in personal work;

That in physical, chemical and biological sciences the necessity frequently arises for the drawing of figures, plans, and diagrams of apparatus;

That in the study of history, drawing plays an essential part in the teaching of aesthetics which leads to the understanding of art;

Resolved, That in order to prepare for and connect the teaching of drawing to that of the faculties, there shall be established a compulsory advanced course at the end of secondary school studies with the view of preparing students for following the teaching in all the faculties to greater advantage.

The Congress: Considering that the principals of colleges, members of faculties, heads of universities, all complain of the inefficiency of students in making rapid sketches and diagrams at lectures;

Considering also the rarity of cases in which authors prepare their own illustrations of the text of their works, and the obviously poor preparation of those who attempt such illustrating:

Resolved, That the practise of rapid and easy sketchings be required in all examinations giving entrance to places of higher education.

7. *Enquiries on organization, qualifications, training and conditions of service in the art-teaching profession and art inspection*: Presented by M. Adolphe Cadot, General Secretary and Delegate of "l'Art de France."

1. The establishment of a permanent commission of enquiry into the needs of various industries in order to modify, if necessary, the syllabuses of such and such schools.

2. The establishment of local and national bureaux and an international bureau for situations vacant and wanted for industrial and commercial designers and for posts in public or private schools for teachers of drawing and the applied arts.

3. Relations to be established with the International Institute of Intellectual Co-operation.

4. To ensure adequate representation of the interests of those industries connected with art in institutions analogous to the national trade councils of France, and others already in existence and to create similar institutions in other countries.

Considering that the regulations which govern the inspection of art teaching should be safeguarded to the same extent as those affecting the inspection of other subjects;

That the inspectors called upon to direct the efforts of those who are teaching should themselves possess similar qualifications;

That beyond the possession of artistic, literary or scientific attainments, the duty of the inspector demands administrative ability, both arrived at after considerable experience;

Resolved, That as in other branches of education the art inspectors should in all countries be officially appointed and preferably selected from among professors of the subject under their care.

Considering that with the high standard of general education special attainment and training now offered, the qualified art teacher's position should be equal to the graduate in other subjects,

Resolved, That art teachers should receive the same consideration on the part of national, cantonal, municipal and local authorities.

That the qualified art teacher, personality and breadth of outlook being considered, should be called to all important positions in which he may best serve his country and humanity at large.

8. *What authorization and support are given to drawing in higher public examinations in different countries?*

The Congress recognizing that in an ideal democratic education the student finds the reward of his efforts in his own work;

But, in the meantime, it is well to take into account, the different kinds of recognition given to drawing in various countries;

Considering that the want of recognition of the study of drawing in different examinations, competitions, certificates or diplomas, is the chief hindrance to the normal development of the teaching of drawing;

That such recognition is considered indispensable to the satisfactory study of Latin, Greek, Modern Languages, Mathematics;

That the student expends the greater part of his energy in the thought that he will have to face an examination upon these different subjects;

That he concentrates his efforts upon the recognized subjects and expends but little effort on drawing which carries no sanction;

It is therefore necessary to obtain recognition of drawing in examinations where it does not yet exist.

Considering the important part played by the teaching of drawing in general education and its subsequent application in technical education:

Resolved, That the teaching of drawing be no longer considered as an accessory outside the normal cycle of studies, and still less as a polite accomplishment; that it should be obligatory in all classes and form an integral part in the syllabus of each class under the same conditions as all other subjects.

That drawing should have its place in the annual school examinations and that a drawing test should be included in school-leaving and higher certificates.

That the marks given for drawing in all examinations shall be awarded in accordance with the regulations in force—without preliminary subtraction or addition.

9. *By what means other than through drawing does our education cultivate taste in art?*

The Congress:

Resolved, That teachers seek to awaken the feeling for beauty in children of tender age and

upwards by bringing them into the presence of Nature, by inspiring them with respect and love for things well made and for works of art.

It is to be desired that all movements towards making art intelligible to the people shall be offered every encouragement; as contributing to the development, not only of knowledge, but adding to the intelligent interest and joy in life.

That guided lectures be organized in all museums and public collections and that they should be gratuitous.

That schools both in capital cities and in the provinces should make use of this gratuitous service as part of the school scheme.

That apprentices, students, employees should enjoy the use of the same service, specially organized to suit their requirements.

That a service of well-informed guides should be established for conducting visits to historic monuments.

That the history of art, in order to show its place and value in life, should be made a subject for courses arranged for boys and girls in higher public schools.

That courses for adults should comprise critical appreciation of art.

That a collection of objects, reproductions, slides and films should be lent to provincial museums, schools of art, technical institutes and

public schools under certain conditions and in the care of a circulation department.

That an international service of interchange be established of pupils' or Teachers' works.

The experience of meeting on a common plane with so many national representatives was altogether delightful, combined as it was with the International Exposition des Arts Decoratifs. The Congress closed with a most gracious and charming reception tendered the delegates by the City of Paris.

At the final session it was voted to hold the next Congress in Prague, Czechoslovakia, in 1928, the occasion of the celebration of the tenth anniversary of the new republic. Great plans are in store for the entertainment of their guests. America should go at least 500 strong! This and no less than a chartered ship with special summer tours and cruises should be our goal.

Let us On to Prague in 1928 with a sweeping invitation, through the Federated Council on Art Education, now representing our seven greatest art education groups in the country, to hold the Seventh Congress at Washington, D. C. in 1932!



GARDEN BEHIND THE PAVILION RUHLMAN—PARIS EXPOSITION, 1925



GARDEN WHERE VASES OF SEVRES WERE EXHIBITED

THE YOUTHFUL SPIRIT OF FRANCE

AN ABIDING IMPRESSION OF THE RECENT PARIS EXPOSITION

BY CHARLES J. CONNICK

Member of the American Delegation

THE Paris Exposition seems to have added to the gayety of nations, but there is an application of that phrase that does not include much scornful laughter.

The nations need gayety, and they need, too, the zest for experiment that so splendidly marked the youthful spirit of this effort of France. An academic critic may prefer the word childish, but whatever the label, there was evidence of enthusiasm unrestrained, playful—sometimes prankish—related to eager efforts of intelligent children, trying their skill without fear of critic or public.

Some important efforts were recognized as only partial successes or even as complete

failures, but no hearts or heads seem to have been broken as a consequence.

To the serious minded American visitor, there was something almost immoral in the care-free atmosphere that clothed the place. If exhibits were incomplete, or pavilions unfinished, months after the opening day, there was little evidence of either hurry or anxiety.

That comfortable laxness, so soothing to tired nerves, did not long hide the presence of real beauty in unfamiliar guise, nor did it restrain efforts to discover the source of this proficiency in arousing and developing "new" ideas.

The search led straight to the Pavilion of



THE LINEN ROOM—VILLE DE PARIS, FETE DU JOUR

the Ville de Paris, and to an inscription on its walls: "La Meilleure pedagogie du dessin est celle qui développe la curiosité, l'initiative et la réflexion."

The exhibition of children's work from the schools of the city of Paris would have thrilled any craftsman who has tried to teach older children to work with their hands. Here are gay evidences that curiosity, initiative and reflection are developed to happy purpose by wise friendly teachers of the crafts in the schools of Paris, and here, too, is matter for further speculation.

Those quaint figures, colorful little dresses, hats and hat-boxes; those pieces of furniture, table ware, and ceramics—even the kitchen

utensils, seemed to reflect a genuine "Fete du jour" and to suggest in their fresh simplicity an alliance with forces that made for serenity and beauty before the rules of historical ornament were discovered.

We all remember the first delightful realization that we could drive nails or handle a saw or a needle or a pencil, and our clamoring for the sympathy and help of our elders. Some of us were encouraged, just as these French boys and girls have been, to follow those first creative impulses without knowing that they were a precious heritage from our earliest ancestors, and without having them too carefully analysed or too painfully well directed.



THE DINING ROOM—VILLE DE PARIS, FETE DU JOUR

These creations of small hands, from the simplest in the youngsters' section to the more accomplished work of the crafts schools, reflect a child's first conscious urge to make things with his hands. Teachers seem to have respected and developed it as though they were touched by the glow of its fresh unfolding. They evidently had no fear of classifications or of markets. The zeal for standardization and for rigid specialization must have escaped them.

Naive ideas that joy expressed in work is a bit of radiance captured, and that the world needs (and wants) work from eager hands and vivid imaginations whether or not they fill well-worn pigeon holes, have

marked their creative intelligence and their sympathetic understanding of children and of the world of beauty to which they belong. The same ideas found abundant expression in the Exposition itself.

The Floral Gardens of Lambert, brilliant and colorful, with their fantastic racks for potted geraniums, announced with curious red torches, and lighted with stage-like colored rays at night, are as happy as boys out of school—and as unsophisticated. The sculptured figures of playful young mothers and babies add a quiet grace of more familiar form to their colorful masses, without neutralizing their strange enticements. (Colin is the sculptor.)



THE MUCH SCORNEED PALM TREES AND THE COTTAGE OF THE ALLIED ARTS AND CRAFTS



A DANGER SIGN FROM THE OLDER STUDENTS' SECTION OF THE VILLE DE PARIS

Architects and sculptors of the Exposition seem to have conspired to celebrate youth and its adventurous spirit. In venturesome baby figures like "The Balancer" of Max Blondat's Fountain, the babies perched on the arches of La prade's fountain in the Sevres display, in rollicking baby fauns, numerous groups of playful children and of their heroes and heroines, they have frankly and tenderly shown a preoccupation with youngsters and their world. Little figures are not formalized mannikins like those on the bridge nearby, but they celebrate the lovesome traits of real babies and contrast as forcibly with the earlier types as do the pavilions themselves with the pompous Grand Palais.

Most of the pavilions, the little Village, the Village of Playthings, the many enticing gardens all seem to have a direct relation to those happy children of the Ville de Paris and their teachers.

Accomplished craftsmen whose work is known throughout the world also pay tribute to them. René Lalique plays with glass like a wonderful older brother of the children in the "Fete du jour." He glories naively in qualities of glassiness that sophisticated workers have long ceased to notice, and his tableware and ornaments and jewelry are like new discoveries in regions of sturdy craftsmanship invaded by fairies and frost sprites.

The furniture of Burnel and Ruhlman celebrates to equal purpose the textures and surfaces of wood as it responds to the sympathetic touch, in forms that may have grown naturally through the honest association of ideas and materials with the demands of the workaday world.

The direct recognition of steel and concrete in the same forthright fashion that characterized the attitude of famous mediaeval and renaissance architects toward masonry, is another record of the Exposition.

Auguste Peret, although best known for the Theatre Champs Elysees and the Church at Raincy, is powerfully represented by the Exposition theatre of which he was senior architect, and his influence is definitely related to the host of younger men whose names crowd the generous lists of architects, builders, craftsmen, and artists that bewilder anyone who bravely proposes to chronicle them.

Those great lists are significant of a respect for design and handiwork all too rare and strange to an American. Even the department store pavilions had practically all exhibits signed by the designer, and the feeling persisted that in France the machine was still in second place; that work of hand and brain together is encouraged and honored, that "curiosité iniative and réflexion" are considered by workers and masters and merchants together as of equal importance to Economy, Efficiency and Standardization.

It is interesting to know that the painting by Charles R. Patterson of "U. S. Frigate, *Constitution*" (Old Ironsides), a reproduction of which appeared in the October number of this magazine, has been purchased and presented to the Boston Museum of Fine Arts. This painting has lately been reproduced in color by the Navy Department and a copy placed in each of the public schools throughout the United States, in connection with a drive for funds to restore the old vessel. The purchase was made during a recent exhibition of Mr. Patterson's works at Doll and Richards' galleries, Boston.

As a result of another exhibition of paintings of ships, that of works by Gordon Grant, held in December at the Howard Young Galleries, New York, a remarkable record has been established. This collection, numbering eighteen paintings, was shown for eighteen days and every one was sold.

The British Confederation of Arts, in conjunction with the International Confederation of Intellectual Workers, has under consideration the publication of a weekly illustrated journal containing the news of the intellectual and artistic workers of the world; also technical articles by well-known artists and workers in the crafts of every country. Among its editorial advisers will be Frank Brangwyn, R. A.; H. V. Lanchester, F. R. I. B. A., late editor of *The Builder*; Austen Harrison, late editor of *The English Review*; Amelia Defries, well-known British art writer; and H. Wauthier, editor of *Artwork*.

The Minneapolis Institute of Arts has received as a gift from the Friends of the Institute, a colonial portrait by Jeremiah Theus, for inclusion in its American Room, recently opened.



THE TEMPTATION OF CHRIST

BY

TITIAN

RECENTLY ACQUIRED BY THE MINNEAPOLIS INSTITUTE OF ART

A GREAT PAINTING BY TITIAN

THE Temptation of Christ" by Titian, one of the world's most famous paintings, was lately acquired by the Minneapolis Institute of Art. The purchase was made through the Dunwoody fund, the price paid \$200,000. It is a panel 36 $\frac{1}{8}$ " x 28 $\frac{1}{2}$ " and is most completely documented and authenticated. It was put on public view about the middle of December, after a private exhibition and reception to members of the Minneapolis Institute of Arts by whose courtesy it is herewith reproduced.

Its known history, as outlined in the Institute's Bulletin, begins with an inventory of 1724. Philippe, Duke of Orleans and Regent of France obtained it from the Chevalier de Lorraine and included it in the Palais Royale Collection. The picture descended to his son and grandson, who sold it in 1793 to Walukers, a banker of Brussels. M. Laborde de Mereville took the painting to England, where it was acquired through a syndicate by Mr. T. Hope, a collector of Italian pictures, and passed a long period in a private gallery. Doctors Bode and Friedlander of the Kaiser Friederich Museum in Berlin endeavored unsuccessfully to obtain the panel and the former described it as "a pendant in motive to the Dresden 'Tribute Money.'" Dr. Bode also pointed out that Titian subsequently painted two other pictures similar to these, with the same head of Christ, one now in the Hermitage and the other in the Vienna Museum. The same type of Christ's face is to be found in "Christ at Emmaus" in the Louvre, and "Bust of Christ" in the Pitti Palace. August L. Mayer also stated his conviction that the painting acquired by the Minneapolis Institute was the authentic work by Titian from the Gallery of the Palais Royale.

The supposition that after painting the "Tribute Money" Titian was commissioned to produce another picture similar in religious mood, is borne out by comments of Vasari in his "Lives of the Painters." Remarks by Scanelli regarding the "Tribute Money" in his "Il Microsmo della Pitture" may also be associated with the "Temptation of Christ." "The Tribute Money" was painted, he says, to prove to Titian's German visitors that he could paint a pic-

ture minutely finished without sacrificing its breadth. Close examination of a portrait by Titian reveals hairs, veins, etc. present in a human face, which are lost to sight when one sees them from a distance, in the painting as in the person.

Titian, like Shakespeare in literature and Raphael in art, had the gift for assimilating what seemed good to him in the style and methods of others without subjecting himself in any way to the charge of imitation.

"The fascinating sentiment of Giorgione's art left a deep impress on Titian," says the Bulletin. "That is doubtless the source of the emotional and lyrical spirit of the 'Temptation of Christ' now owned by the Institute; it is especially noteworthy in the face of Christ, who gazes suspiciously at the stone which the youth defies him to turn into bread, and in the coloring—purple, blue, rich brown and glowing white. The radiating light at the back of the head illumines the dark greenish-blue background and adds an over-tone of color to the beautifully blended tones already mentioned.

"The nobility and simplicity, impersonal grandeur, and easily understood subject matter lift this painting out of an aesthetic category and put it into the class of popular symbols. The 'Temptation of Christ' stands for Titian's most appreciated style; and Titian stands for the sum total of Venetian painting. The Institute is fortunate in possessing a work of such symbolical magnitude."

This painting was previously exhibited in New York City, at the Reinhardt Galleries, which published a monograph concerning it, by Raymond Henniker-Heaton, illustrated with a beautiful reproduction in color.

A stained-glass window by Louis C. Tiffany has lately been installed in the Metropolitan Museum of Art, at the foot of the staircase leading to the Lecture Hall. The window was unveiled during November in the presence of the artist, members of the Board of Trustees of the Museum, and a few of the artist's friends. Mr. Robert W. de Forest, President of the Museum, and a lifelong friend of Mr. Tiffany, delivered a short informal address.

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THAT FIFTY THOUSAND LEAVEN

The Carnegie Corporation of New York, which commonly functions as the traditional fairy godmother through organized intermediaries, stepped up a year or more ago, peeped over the fence into a comparatively new field and did some investigating on its own initiative, or that of its present presiding genius, Mr. Keppel. The field was that occupied by the Arts, and primarily the purpose was to discover not merely how well they flourished, whether the soil was fallow, if irrigation was needed, but just what place this particular perennial crop had in the scheme of the life of man—the higher life to which man aspires. In order to completely surround the field and make sure of a survey which would take in even the remotest corner, also to expedite conclusions, a group of workers and persistent observers was called in to assist. When these once got together and a sweeping inspection was made it did not take long to arrive at one very definite conclusion; viz., *that art being as broad as human life itself, an inclusive study of its place in our American*

life was impracticable. Neither did it take long, he will note who reads the interesting report of this survey made by Mr. Keppel to his Board of Trustees which is printed elsewhere in these pages, to discover a great need—a big hole in the fence between this field of art and our present day educational system, or perhaps one should say a brick wall where there should have been a gate. Our American colleges, it was discovered, are neither equipped nor manned adequately for instruction in the Arts. “The number of competent teachers is altogether inadequate” reads the report, “to meet present needs, to say nothing of the future, and very few colleges have the necessary teaching equipment or know how to get it.”

To remedy this shortage the Carnegie Corporation has already set to work. A grant has been made for scholarships and fellowships to enable candidates of promise to prepare themselves as teachers of art; a large sum has been set aside to provide sets of teaching material to a selected list of colleges. Already the students are evidencing receptivity. Those best informed have noted in recent years a growing interest on the part of the students themselves in art—an interest which evidences itself frankly and obviously, and has created an actual demand for that which the Carnegie Corporation is in part supplying. And in what direction could effort promise greater reward—in what field a richer crop? So general today is college attendance that it is estimated that if only ten per cent of the students exposed to such courses should get therefrom some conception of the normal place of the arts in human life, we should have “an army of more than 50,000 going out each year as a leaven to work in the community at large.” What an inspiring thought—what a gigantic opportunity. Who can even surmise what wonders in a decade such leaven would work in our American life, what changes and transformations it might not eventually produce in not only American but the world’s civilization.

LOVISA CARD CATLIN

A final evidence of her consummate devotion to the cause of art was given by the will of Mrs. Lovisa Card Catlin, critic and teacher of art in Erie, Pennsylvania, who

died there recently at the age of 79, after having taught for more than half a century, and having taken a leading part in the activities of the Art Club of Erie, of which she was president.

The bulk of her estate of \$30,000 is to be held in trust, the income to be put into the "Card-Catlin Art Scholarship Fund" of which the purpose is to promote a love and knowledge of art in Erie. Three scholarships are to be given annually, amounting to \$300, \$250 and \$200 respectively.

All of the artist's studio properties are bequeathed to the Academy high school art department. Old fashioned chairs and other antiques are left to the Erie Public Library.

Mrs. Catlin was a valued member and supporter of the American Federation of Arts, appreciative of the wide national work it carries on, ever ready to cooperate toward its success, lending encouragement and active aid. Her unfailing interest and inspiring fellowship will be greatly missed.

NOTES

THE AMERICAN
FEDERATION
OF ARTS
TRAVELING
EXHIBITIONS

The Seventeenth Annual Exhibition of Selected Paintings by American Artists assembled by The American Federation of Arts for a Texas Circuit has just opened at the Fort Worth Museum of Art to continue until February 20. From Fort Worth the collection goes to the Austin Art League for the first two weeks of March; to the San Antonio Art League for the last two weeks; to the Galveston Art League for April and to the Brooks Memorial Art Gallery, Memphis, Tenn., for May. The present exhibition is composed of approximately forty paintings, the majority of which were exhibited in the Centennial Exhibition of the National Academy of Design, shown in Washington, D. C., from October 17 to November 15 and at the Grand Central Art Galleries, New York, from December 1 to January 3. Strong exhibitions are shown each season through the cooperation of the Federation in four or five of the larger cities in Texas. These art societies prepare descriptive catalogues with illustrations—

biographical notes on the artists being supplied by the Federation. Fort Worth gives gallery talks on the pictures and each year makes purchases for its permanent collection. Two important paintings were added last season.

San Antonio has just received a gift of \$75,000 to build a Museum and Art Gallery. The city will add \$25,000, and the ground is already broken. The Art League at present holds its exhibitions in a fine building in the downtown section.

The Annual Texas Circuit Exhibitions have had a wide influence on the art development of the southwest and this work has proved one of the Federation's greatest means of service. It enables the people in Texas to keep in close touch with what is being done by contemporary artists and affords opportunity for the various art associations to add to their public collections.

One hundred pictures from the recent Annual Exhibition of the Allied Artists of America, which was held in New York at the Fine Arts Society, have been sent on circuit by the Federation. The opening engagement was at the David Strawn Art Gallery, Jacksonville, Ill., in January. The Isaac Delgado Museum in New Orleans is exhibiting these pictures in February.

Two new water color rotaries are now on circuit comprising the 1926 Rotary assembled from the combined exhibition of the New York Water Color Club and the American Water Color Society and an exhibition from the Boston Society of Water Color Painters. The latter exhibition is scheduled for several months ahead at art societies in Kansas and Missouri. The 1926 Rotary is booked for a southern circuit, with certain open dates in the spring.

A complete schedule of the College Exhibitions was given in the last issue of our magazine. The group scheduled for Western Colleges has now reached Salt Lake City, Utah, where the exhibition continues until February 8. The collection then goes to universities at Missoula and Bozeman, Montana. The most encouraging feature of the work is that each college has reported that the exhibitions stimulated so much interest among the students that they want to have similar collections next year.

A complete list of the engagements for February, 1926, will be found elsewhere.

IN
CLEVELAND

The Cleveland Museum of Art held during the month of December a Comparative Exhibition, comprising works of art from all of its various departments—Oriental and Occidental, ancient and modern. These works were brought together without regard to time or origin, and placed in groupings, the common element of which was artistic quality alone. The purpose of this exhibition was primarily to emphasize the fact that great art of all periods and lands has a common ground of comparison. It also afforded opportunity for a comprehensive survey of the Museum's most recent acquisitions in all fields. Among the works shown were a mural painting by Puvis de Chavannes, and a Korean painting of the Korai dynasty; a lacquered wooden head of the Ming dynasty; a fifteenth century Madonna, a fragment of ancient Egyptian sculpture, an Italian majolica jar, a Chinese water vessel of the Han dynasty; and, of more recent date, paintings by Leon Kroll, George Bellows, Augustus Vincent Tack and Rockwell Kent—a cosmopolitan assemblage, indeed, but one which is said to have produced a very harmonious showing.

PROGRESS
OF ART
MUSEUMS

The outlook for art museums in this country seems to be unusually bright at the present time. Not only are new buildings for this purpose being erected all over the land, but many of the older, established organizations are adding to the structures which have for long housed their collections.

In the latter class may be mentioned the Cincinnati Art Museum, which is soon to have a new wing. The building will be of massive cut stone, 186 feet long, extending from the northwest corner of the present building.

Announcement has also recently been made of the plan of adding a new wing to the Minneapolis Institute of Arts. As a result of a dinner given by the trustees of the Minneapolis Society of Fine Arts early in December to a large number of business men, the Institute is assured of a guarantee fund covering the running expenses of this new wing, which was announced on that occasion.

The Memorial Art Gallery of Rochester,

N. Y., is erecting an extensive addition to its museum building. This has been made possible through a gift of \$300,000 received from Mr. and Mrs. James Sibley Watson, the latter the donor of the original building. Plans for the new wing were drawn by McKim, Meade and White of New York.

The Green Bay (Wisconsin) Museum has lately received a gift of \$50,000 for the erection of a much needed new museum building. This donation has come from Mr. and Mrs. George Grant Mason of New York City, former residents of Green Bay. The gift is conditioned, however, upon agreement by the city to maintain the building and to name it The Neville Public Museum.

The University of Texas at Austin has received as a gift, from Mrs. Miriam Lutchter Stark, a collection of works of art valued at more than \$500,000, and the sum of \$150,000 to be used in constructing a building for the housing of the collection. Mrs. Stark is the mother of the chairman of the University Board of Regents. This is good news and should be encouraging to those who are working for similar ends.

THE
NEWARK
MUSEUM

Three months from now the Newark Museum Association will open to the public its new museum. When the museum opens it will, in addition to its regular collections of art, science and industry, display for the first time an important collection of works by living American artists purchased this year. The museum is definitely following a policy of encouraging the arts in America by purchasing the works of living American artists and designers. The museum will stress from the beginning the importance of the arts of everyday life, in furniture and household utensils, in house decoration, in personal ornament, in clothing, not only as a necessary foundation for the growth of the fine arts, painting, sculpture, etc., but as ends in themselves.

The museum will emphasize also service to the public. It lends works of art, reproductions, and various forms of exhibit material to schools, stores, workshops, factories, and to individuals. Through its lending collections and its children's museum the Newark Museum before it moved into its new home was sending out over 2,000

exhibits each month to the public. This feature of the museum's service will be greatly extended in the new museum.

The growth of the Newark Museum is due to popular recognition of the museum's endeavors to serve the public, to bring the spirit of art and of science into the affairs of everyday living. Appreciating the museum's effort to be useful to its city, Louis Bamberger, a leading merchant of Newark, has presented it with a new building costing about \$700,000, the city of Newark bought a plot for the museum costing \$200,000, citizens of Newark are now subscribing to a \$1,000,000 museum endowment fund, and the city commission has appropriated the sum of \$50,000 this year toward the running expenses of the museum.

THE PRESENT
STATUS OF
OUR NATIONAL
GALLERY OF
ART

The Smithsonian Institution has just issued in pamphlet form the annual report of the National Gallery of Art, including the Freer Gallery of Art. As every citizen of the United States

has a rightful share in the ownership of these institutions, these reports are of general interest. They cover the year ending June 30, 1925, and are in part as follows:

The National Gallery of Art

The activities of the gallery for the fifth year of its status as a separate administrative unit of the Smithsonian Institution correspond closely with those of previous years. The staff, which is limited to the director and the recorder, has been occupied during the year with the current work of the gallery; with the receipt, record, installation and care of the collections, permanent and temporary; with the affairs of the gallery commission; with the development of an art library; and with promotion of the gallery's diversified interests. Other employees are: a stenographer, a gallery attendant, three watchmen, two laborers, two charwomen, and a carpenter who is assigned to the gallery by the National Museum when his services are required.

Additions to the gallery collections have fallen short of the average of previous years, the art works received by the Institution and awaiting approval by the advisory committee of the gallery commission not greatly

exceeding a hundred thousand dollars in estimated value. This falling off is due, at least in part, to the shortage of exhibition space. Further important enrichment of the collections must thus await the erection of a gallery building, since collectors seeking a final resting place for their treasures consider very carefully their prospective installation and care. Mention may be made here of the fact that during the period between 1904 and 1924, the period during which suitable exhibition space happened to be available in the museum buildings, accessions by gift and bequest averaged in value approximately half a million dollars per year. With a gallery building such as the nation should have, it is believed that a million or millions annually would be within reasonable expectation.

During the year much attention has been given to the preparation of preliminary plans for a gallery building. Although Congress in 1921 set aside an appropriate site for a building, it was left to the Institution to obtain funds necessary for the employment of an architect to prepare the preliminary plans. As the result of an appeal for this purpose by the Institution, \$10,000 was raised by private subscription, and Mr. Charles A. Platt was selected to prepare the necessary plans. On February 13, 1925, the sketch plans were presented and Mr. Platt then stated that if the Regents desired to have the work proceed the plans could be ready for the beginning of construction within six months, and that if appropriations were made available, the building could be completed in three years.

The Platt drawings were first published in an article which appeared in *THE AMERICAN MAGAZINE OF ART*, March, 1925, where they were accompanied for purposes of comparison by the plans of a number of the principal art museums of both Europe and America. It is expected that the Regents of the Institution will, at the proper moment, present these preliminary plans to the committees of Congress having the erection of government buildings in charge, for their consideration.

The annual meeting of the gallery commission was held in the Regents' room of the Smithsonian Institution December 9, 1924. The members present were: Gari Melchers, chairman; Herbert Adams, Joseph

H. Gest, John E. Lodge, Frank J. Mather, Jr., Charles Moore, James Parmelee, Edward W. Redfield, Charles D. Walcott and William H. Holmes.

Mr. Edmund C. Tarbell was selected a member of the commission to succeed Mr. Edwin H. Blashfield, resigned, and his appointment was recommended to the Board of Regents. Regarding the expiration of the three-year terms of three members of the commission, Messrs. John E. Lodge, James Parmelee, and E. W. Redfield, it was decided to recommend to the Board of Regents the reelection of these members for the succeeding term of four years. The present members of the executive and advisory committees and the present officers of the commission were reelected for the year 1925.

The Advisory Committee of the commission met in the gallery December 11, Gari Melchers, Miss Leila Mechlin, and W. H. Holmes being present. The following works were given favorable consideration:

Portrait of Hon. James R. Mann, by Gari Melchers.

Three paintings, the gift of Miss Emily Tuckerman: "Hindoo Merchants," by Edwin Lord Weeks; "Landscape" (on copper), by Herman Saffteven; and "Refectory," by Eduardo Zamacois.

The personnel of the Gallery Commission is as follows: Gari Melchers, chairman; Frank Jewett Mather, Jr., vice-chairman; William H. Holmes, secretary; Herbert Adams, W. K. Bixby, James E. Fraser, Daniel Chester French, Joseph H. Gest, John E. Lodge, Charles Moore, James Parmelee, A. Kingsley Porter, Herbert L. Pratt, Edward W. Redfield, and Edmund C. Tarbell.

The Executive Committee was composed of Messrs. Moore, chairman; Gest, Holmes, Mather, Jr., Parmelee, and Walcott; and the advisory committee was composed of Messrs. Redfield, chairman; Holmes, secretary; Adams, Miss Mechlin, Messrs. Melchers, Platt, and Volk.

Subcommittees are as follows:

Committee on Architecture, A. Kingsley Porter, chairman.

Committee on Ancient European Paintings, Frank J. Mather, Jr., chairman.

Committee on Prints, excepting the Oriental, James Parmelee, chairman.

Committee on Sculpture, Herbert Adams, chairman.

Committee on American Paintings, E. W. Redfield, chairman.

Committee on Ceramics, Joseph H. Gest, chairman.

Committee on Oriental Art, John E. Lodge, chairman.

Committee on Modern European Paintings, Gari Melchers, chairman.

Committee on Textiles, no chairman at present.

The work of the American Federation of Arts, in promoting the development of the national gallery, deserves appreciative mention. . . . Of like importance in the promotion of the national gallery are the activities of the Federation of Women's Clubs under the energetic direction of Mrs. Rose V. S. Berry, chairman of the art department of the federation."

A series of special exhibitions held in the Gallery during the year are noted, and an extended mention is made of the Ranger Fund purchases and their several assignments, owing to the fact that the National Gallery of Art has option on all of these paintings. A list of accessions and loans is given and of very considerable interest is a list of loans made by the Gallery, evidencing the fact that our National Gallery of Art is already functioning as a source which may be drawn upon by other institutions. Among the loans which have been made are several paintings which have gone out on Federation circuit exhibitions. The report is signed by William H. Holmes, director.

THE FREER GALLERY OF ART

Work has been continued during the year in the preservation of the collection, and in the print collection a total of 1,056 objects have now been put in final condition. A complete list of the Freer Gallery collection of paintings, pastels, drawings, prints, and copper plates by and attributed to American and European artists, together with a list of original Whistleriana, has been prepared and is about to be published in pamphlet form. This pamphlet will be placed on sale with the other publications issued by the gallery.

Changes in exhibition during the year



SEA HORSES

BRONZE FOUNT

BY CHESTER BEACH

AWARDED POTTER PALMER GOLD MEDAL

ANNUAL EXHIBITION, ART INSTITUTE OF CHICAGO, 1925

involved 46 oil paintings, 2 water colors, 12 pastels, 30 etchings and dry points, 38 lithographs, 2 Japanese screens, 3 Japanese panels, 1 Japanese *makimono*, 4 Chinese panels, 2 Chinese scrolls, 11 Chinese bronzes, 1 Indian bronze and 2 Chinese textiles.

Among the additions to the collection have been a portrait of Miss Emily Tuckerman by Whistler, the gift of Charles A. Platt, and by way of purchase one Indian bronze, several Indian paintings, two Chinese bronzes, a Chinese painting and eight bowls, and a dish of Persian pottery of the ninth, twelfth and thirteenth centuries—very rare.

"During the past year there has been an increasing demand upon the gallery for translations of Chinese, Japanese, and Tibetan inscriptions and for information concerning various objects. One hundred and five such objects, consisting, for the most part, of Chinese, Tibetan, Japanese, and Korean paintings, Japanese prints, and articles of pottery and jade, have been submitted for examination."

Then follows an acknowledgment of unusual character: "The Freer Gallery begs to acknowledge its indebtedness to the Department of Agriculture for its aid in exterminating the boxwood pest, 'the leaf miner,' and to thank the Fish Commission for its gift of goldfish for the fountain basin." A year ago the Freer Gallery was indebted to the National Zoo for a very handsome pair of peacocks temporarily presiding over and decorating the Museum Court.

The total attendance for the year was 109,862.

The report is signed by J. E. Lodge, curator.

YADDO,	Yaddo, the country estate
SARATOGA	of the late Mr. and Mrs.
SPRINGS,	Spencer Trask, at Saratoga
NEW YORK	Springs, New York, opens
	next June for temporary
	residence through the sum-

mer for a limited number of creative workers. The plan whereby their home should offer hospitality to creative workers and thereby make its contribution to American arts and letters was formulated by Mr. and Mrs. Trask as early as 1899.

Guests will live in the mansion where studios will also be provided for them. The estate, situated as it is in one of the most

healthful and scenic regions of the East, will also furnish its guests with that measure of rest and recreation necessary for creative work.

The estate and its activities are directed by the Corporation of Yaddo consisting of eleven members: George Foster Peabody is president of the Corporation, and Miss Allena Pardee is secretary. An additional advisory board is empowered to select and invite guests. Mrs. John Carroll Amee is the executive director.

A SARGENT	The Albright Art Gallery
FOR THE	has secured a famous Sar-
ALBRIGHT	gent portrait, the purchase
GALLERY	of which was made possible
	by the Charles Clifton
	Fund. The picture, which

was bought from M. Knoedler and Co., is a portrait of Elsie Palmer, afterwards Mrs. L. H. Myers of London. The Knoedler Company obtained the canvas at the London, Sargent sale last summer. The picture was painted at Ightham-Moat, Kent, in 1890, when Sargent was making his great reputation as the leading artist of the Century. The canvas represents a young woman in a white dress seated against an old cherry panelled wall. Her hands are clasped in her lap. The hair drops loosely over her shoulders and a light grey cape, which has fallen behind her, gives a note of color to balance the terra-cotta rug in the foreground. The rug gives a warm glow to the shadows of an accordion-pleated skirt. Sargent has given a wholesome sensitive expression to the face. The eyes have a wistful look.

At the time of Sargent's death early this year many Americans went to London to bid for the master's work. The Albright Art Gallery considers itself extremely lucky in obtaining one of Sargent's important portraits. Buffalo also possesses "The Venetian Bead Stringers," executed in a later period.

Word has just been received at the Gallery that the National Academy of Design, through the terms of the Henry Ranger Fund, has assigned the painting "The Prodigal Son" by Horatio Walker, shown lately in the Academy's Centennial Exhibition in Washington and New York, to the Albright Gallery.



THE PRINCESS DEMIDOFF

A PORTRAIT BY
JOHN SINGER SARGENT

PURCHASED FOR THE TOLEDO MUSEUM OF ART BY MRS. EDWARD DRUMMOND LIBBEY

AT THE
ART
INSTITUTE
OF CHICAGO

A number of interesting one-man exhibitions were shown at the Art Institute of Chicago during the month of January. These included paintings by Randall Davey, of Santa Fe, New Mexico; William S. Horton and Romaine Brooks, both American artists living abroad; Roy Henry Brown, of New York, and Gustav Fjaestad of Sweden. There was also shown a group of sculpture by Gaston Lachaise, and of architectural details, portrait busts, stained glass and other works by Alfonso Iannelli.

In addition to these one-man showings, the Art Institute also set forth an attractive joint exhibition of the works of DeWitt and Douglass Parshall, father and son, respectively, both painters of Western scenes. Especially interesting were the paintings by the younger of the two men, who is a pupil of his father, and whose work has already won favorable recognition.

Additional sales made from the annual exhibition of American Paintings and Sculpture, which closed at the Art Institute on December 13th, included works by Edward Hopper, James R. Hopkins, Stewart S. MacDermott, Wilbur G. Adams, Marshall Smith, Arvid Nyholm, and Edward Berge. Two of the bronzes by Mr. Berge, by the way, entitled "Violet," were purchased. Mr. Nyholm's painting, "Sewing," was bought by an Eastern art lover, for the purpose of hanging in a home for convalescent artists which he has established in New York State. Sales of paintings amounting to \$12,210 had been made from this exhibition at the time of the last report, and several other purchases were then under consideration. This amount is nearly double the amount received from sales in the exhibition held last season.

Two plays are being produced by the Goodman Theatre this season for the children of Chicago. The first of these, "The Golden Apple," by Lady Gregory, opened during the Christmas season and was presented at a series of matinees, under the direction of Mr. Thomas Wood Stevens and Miss Muriel Brown. Generous cooperation in reaching all of the children of the city and giving them this information, has been extended by the Chicago Public Library and its neighborhood branches,

public and private schools, and even the juvenile departments of book-stores.

Nicholas Remisoff, the distinguished designer of stage settings, who is especially noted for his settings for "Chauve-Souris" and the productions of the Allied Arts, has been engaged to teach stage designing to the students in the school of the drama at the Goodman Theatre.

A portrait by Paul Gauguin of his wife has lately been acquired by the Art Institute through the Winterbotham Fund. In the background of the portrait the artist has copied a still life from a painting by Cezanne which he owned and admired. This portrait is the second painting by Gauguin to be acquired by the Art Institute, the other being "The Bureau." There are in addition two canvases by this artist hanging in the Ryerson Loan Collection.

The estate of the late James Deering has lent a number of valuable paintings to the Art Institute. Among them are four large canvases by Tiepolo, illustrating Tasso's story of Rinaldo and Armida. Other important paintings in the Deering loan are "Mother and Child" by Gari Melchers, and "The Magdalene" by Walter McEwen, a scene in a Munich church where the penitents come to pray for absolution.

THE TOLEDO
MUSEUM OF
OF ART

The completed building of the Toledo Museum of Art which was the gift of the founder, the late Edward Drummond Libbey, was

formally opened on the evening of Tuesday, January 5, with appropriate exercises followed by a first view of the newly installed galleries.

In addition to the sculpture court and the new Gothic Hall the following fourteen galleries were opened for the first time: Glass, Egyptology, Oriental art, Russian and Scandinavian painting, French and English paintings, American painting, the Barbizon School, Ceramics, Lithography, Classical, Prints, Books and Manuscripts, together with two galleries dedicated to the founder Edward Drummond Libbey, one hung with his collection of important canvases by Rembrandt, Holbein, Hals, Velasquez, Ribera, Zurbaran, Cranach, Turner, Constable, Lawrence, Gainsborough, Hoppner, Reynolds, Hogarth and other notable examples.



THE TOLEDO MUSEUM OF ART—SHOWING NEW REAR FACADE

The second founders gallery contains examples of the work of Israels, Mauve, Kever, De Bock, Weissenbrugh, the Marises and many other modern Dutch masters.

One of the last gifts of President Libbey to the Museum was shown for the first time, the splendid portrait of Antonin Proust by Edouard Manet. Among the other notable canvases also shown for the first time was the portrait of the Princess Demidoff by John S. Sargent, which was placed by Mrs. Libbey in the collection of American paintings which she has brought together in memory of her father Maurice A. Scott.

The important glass collection, the gift of the founder, occupies two galleries and covers the history of glass from 1350 B. C. in Egypt to the Jamestown glass of 1620 in America and onward to the middle of the last century. The most notable groups are those covering Egypt, fourth century Jewish glass, Roman Millefiori, Egyptian and Roman Mosaic glass, Sidonian, Arabic, Spanish, Venetian and Stiegel, about five thousand pieces all told. Many additional objects were installed for the opening in the

Egyptian gallery, the recent gifts of President Libbey, and the Sculpture Court was embellished with numerous classical bronzes, the gift of Mrs. Edward Drummond Libbey.

The new part of the building which was the gift of the founder is 200 by 120 feet in size and conforms in style and material to the first unit erected in 1912. It provides an auditorium with a seating capacity of nine hundred, a lecture hall seating two hundred and fifty and fourteen additional galleries, numerous class and work rooms, together with accommodations for the museum's free school of design, in which are at present enrolled 1,287 students.

THE DALLAS EXHIBITION

The Fifth Annual Exhibition of the Dallas Art Association, which was shown recently in Stoneleigh Court, Dallas, was a notable one from every standpoint. Not only the artists themselves but many of the museums and dealers' galleries in the larger cities of the country contributed to the success of the showing, which included

paintings and sculpture by artists of this country, France, England, Spain and Russia.

Although chiefly contemporary in character, the exhibition included paintings by several of our Early American masters—Benjamin West, Copley and James Peale—lending, as it were, a background to the works of the more recent painters. Notable among the latter were paintings by Henry W. Ranger, Frank Duveneck, J. Francis Murphy, Bruce Crane, Abbott Thayer, Alexander H. Wyant, Horatio Walker, J. H. Twachtman, D. W. Tryon, George Inness, Leonard Ochtman, Robert Henri, Daniel Garber, Frederick C. Frieseke, Arthur B. Davies, Ben Foster, John F. Carlson, George Luks, Jonas Lie, Leon Kroll, Charles W. Hawthorne, Childe Hassam, Wayman Adams and Emil Carlsen.

Foreign artists represented included Henri Eugene Le Sidaner, the winner of the first award in the recent International Exhibition at the Carnegie Institute, Pittsburgh; Albert Besnard, Laureano Barrau, Alexis Jean Fournier, Jules J. Lefebvre, J. M. W. Turner, Anglada and Frank Brangwyn.

In the sculpture section such well-known names appeared as those of Augustus Saint-Gaudens, Solon Borglum, Albin Polasek, Chester Beach, Emil Fuchs, Janet Scudder, Brenda Putnam, Paul Jennewein, Harriet Frishmuth, and the Russian sculptor, Seraphim Soudbinine.

Mention is made elsewhere

THE HIGHLAND
PARK SOCIETY
OF ARTS,
DALLAS, TEXAS

hibition of paintings recently held in Dallas under the auspices of the Highland Park Society of Arts,

but the interesting activities of this organization, which has lately become a chapter of the American Federation of Arts, are worthy of special note.

Organized just a year ago for the purpose of furthering art interests, the Highland Park Society of Arts erected during the past year a very attractive Community House, which is in the style of the Spanish Missions. Highland Park is a residential suburb of Dallas. The business offices of the town are in this building, giving the Society the use of the foyer and second floor for galleries. There is also an auditorium, seating approximately 600 persons, in which lectures by

eminent lecturers and musical programs have been given.

Attention so far has been directed chiefly to exhibitions of pictorial art. Now the management is planning a program which will include music and the drama. One evening a week those with creative mind will meet together under the auspices of this Society to plan and to produce. It is an ambitious program, but the intention is to go slowly, and to do what is done in a beautiful and dignified manner.

THE DAVEN-
PORT MUNICI-
PAL GALLERY

The Davenport Municipal Art Gallery, which has but recently opened, has been fortunate in receiving a gift of over 300 paintings from one of the leading citizens of the community, Mr. Ficke. The Gallery issued in January its first bulletin, a single sheet, from which the following items have been gleaned:

More than 11,000 persons visited the gallery from the date of its opening, October 11 to December 11, a period of two months. Visitors from fourteen different states and four foreign countries, including France, England, Germany and Denmark, are registered in the guest book provided for out-of-town visitors.

Much interest is being shown in the children's free art appreciation and drawing classes held on Saturday mornings from 10 to 12 o'clock. Over 100 enthusiastic pupils are registered in this class, coming not only from local homes but from Rock Island and Moline. This large group of children is divided into three classes. The art instructor has so arranged that, regardless of age or size, each child is advanced according to his or her ability. The students have more than an hour of drawing from the model and are then taken to the gallery for a forty-minute talk on art appreciation. These talks are illustrated with slides and current exhibitions on view, as well as by the canvases in the permanent collection of the gallery.

An exhibition of water colors by J. Lars Hoftrup was recently held at the Gallery, from which nine sales were made.

Sunday is an especially crowded day at the Gallery, large numbers of visitors coming to study its collections. There is always something new to see, and at three o'clock



COURTESY DOLL AND RICHARDS GALLERIES, BOSTON

U. S. FRIGATE "CONSTELLATION," 1799

CHARLES R. PATTERSON

regularly on Sunday afternoon an interesting illustrated lecture or a specially conducted gallery tour is provided for the public.

IN ST. LOUIS The Jury of Award for the recent annual exhibition of the work of St. Louis Artists was composed of Ernest L. Blumenschein of Taos, New Mexico; Alfred M. Juergens of Grand Rapids, Michigan, and E. G. Applegate of Santa Fe. These distinguished artists were the guests of honor at a dinner given by the St. Louis Artists' Guild on December 6th, at which time announcement was made of the awards. They were as follows: The Artists' Guild prize of \$300 for the best work of art in the exhibition, to Heinz Warneke, for a work in sculpture entitled "Baby Faun"; the St. Louis Chamber of Commerce prize of \$350 for the best painting of a scene in St. Louis or vicinity, to Paula Fenske for a painting entitled "Homes, Northwest St. Louis,"

this picture to become the property of the Chamber of Commerce; the first prize of \$100 for a landscape, offered by Mr. William K. Bixby, to Tom P. Barnett, for a painting entitled "Down to the Sea"; and the \$50 prize for sculpture, also offered by Mr. Bixby, to Dorothy Young, for "Emerson"; the second landscape prize of \$50, known as the John Beverley Robinson prize, to Fern Edie Knecht for a painting, "Low Tide"; the Carl Wimer prize of \$100 for figure painting, to Warren Ludwig for a painting of "Mary E"; the Letticia Parker Williams prize of \$100 for decorations, either mural or otherwise, to Charles F. Quest, for a group of four illustrations in black and white; and the Edward Mallinckrodt prize of \$100 for portraiture to Charles F. Galt. Honorable mention was awarded to Mrs. Kathryn Cherry and to Charles Berninghaus.

Following close on this dinner given by the Guild, came that given by the Art Alliance of St. Louis in honor of Mr. William

K. Bixby, President of the St. Louis City Art Museum, whose latest gift to the city, the building for the St. Louis School of Fine Arts, is nearing completion. Mrs. Mary B. Pollard, President of the Art Alliance, presided on this occasion, and addresses were made by a number of local artists and art lovers.

The architectural department of Washington University has recently received an endowment which provides \$1,500 each year for a traveling fellowship in architecture. The committee in charge of the fund is composed of Louis La Beaume, Gabriel Ferrand and J. L. Mauran.

Among the most interesting of the exhibitions held in the dealers galleries recently was that of paintings by eight California artists, which was on view at the Shortridge Galleries during December. The artists represented included Maurice Braun, Benjamin C. Brown, Carl Oscar Borg, Maynard Dixon, Frank Tenny Johnson, Edgar Payne, Hanson Puthuff and Jack Wilkinson Smith. There was also shown in these galleries at this same time a group of bronzes by Leonard Craske, Cyrus E. Dallin, Harriet Frishmuth, Anna Vaughan Hyatt, Isadore Konti and Edith Parsons.

A collection of 118 pieces of porcelain bequeathed to the City Art Museum by the Rev. Alfred Duane Pell of New York, was on exhibition at the Museum during December previous to its permanent installation in the gallery of porcelains.

The Museum showed during January an exhibition of American Arts and Crafts, and a group of Coptic Textiles.

Susan Ricker Knox, well known for her paintings of immigrants, is spending several months in St. Louis executing a number of portrait commissions.

The *St. Louis Post-Dispatch* is conducting its second annual Black and White Competitive Exhibition. Three prizes are offered in connection therewith, consisting of \$250, \$100 and \$50 respectively.

ITALIAN ART
IN THE
MONTCLAIR
MUSEUM

The Montclair Art Museum set forth from December 10th to January 10th a most interesting exhibition of paintings, furniture and art objects from the collec-

tion of Carl W. Hamilton, a collection which Mr. Hamilton has been assembling during

the past twelve years, and which for the most part has not been publicly shown. The period of the Italian Renaissance produced a large majority of these works of art, many of which are considered by critics to be the best examples of the work of these great masters. Many of the paintings formerly were a part of some of the most celebrated European collections. The furniture came from the famous Davanzati Palace and Bardine collections in Florence.

The first exhibit set forth in the catalogue was a portrait of Beatrice D'Este, that most interesting character, painted by Bernardino de' Conti of the Milanese School. The catalogue, by the way, was particularly interesting, giving detailed information concerning the paintings shown and illustrating a number of them. Particularly lovely among these illustrations were the "Angel of the Annunciation" by Fra Angelico, and "The Virgin Receiving the Message"; also a "Madonna and Child with St. Mary Magdalen and St. Jerome," by Guilio Francia. Curiously enough, these illustrations were printed without legend or superscription.

IN
DENVER

The Denver Art Museum's activities during the Christmas season offered variety sufficient to appeal to the

most diverse tastes.

Paintings, etchings and autolithographs by one hundred Russian artists, which have been shown in various parts of the country, were exhibited at Chappell House throughout December. A reception was held on December 8, features of which were music by a Russian balalyka orchestra, and dances by two performers in Russian costume. A week later Dr. L. B. Longacre lectured on Russian art, and tea was served from a Russian Samovar.

Simultaneously with the Russian exhibition were shown several one-man exhibitions of the work of local artists. Dean Babcock's woodblock prints and pen drawings were on view in the library, and sketches for mural paintings by Allen True were shown in the gold room the first two weeks in December. A number of these sketches were for murals subsequently installed in the Denver public library, the Colorado National Bank, the Voorhies memorial, Colonnade of Civic Benefactors, and else-

where in Denver. Mr. Babcock and Mr. True held a joint reception on December 11.

Recent works in sculpture by Enrico Licari were exhibited the last two weeks.

A lecture on "The City Plan" was given at Chappell House early in December by Arthur H. Carhart, landscape architect. This was one of the series on civic art which is being conducted this winter by the Denver Art Museum.

A notable loan exhibition of Early American Furniture and the Decorative Crafts, including portraits and other oil paintings, prints, silver, pewter, textiles, glass, china and rugs, was held during December at the Park Square Building, Boston, for the benefit of the Brookline Free Hospital for Women. In connection with the exhibition six lectures were given by well-known authorities on art subjects, thereby serving to arouse interest not only in the exhibition itself, but in the art, generally, of the early days of the Republic. The titles of these lectures, and those by whom they were given is as follows: "Antiques, Real and Imaginary," by Homer E. Keyes, Editor of *Antiques*; "American Furniture," by Edwin J. Hipkiss, Curator of Western Art at the Boston Museum of Fine Arts; "Colonial Silver, Little Monuments of American History," by Mrs. Florence Paull Berger, General Curator of the Wadsworth Atheneum, Hartford; "Domestic Life in 17th Century New England," by George Francis Dow; "Silhouettes," by the Reverend Glenn Tilley Morse; and "New England Potting of the 18th and Early 19th Centuries," by Burton N. Gates.

Brooklyn

Marking the opening of another gallery in its new Wing, the Brooklyn Museum showed during December and early January an exhibition of the work of the eminent Swedish architect, Ferdinand Boberg. This exhibition was shown in this country largely through the efforts and interest of the Honorable Robert Woods Bliss, U. S. Minister to Sweden; and the cooperation of Mr. G. H. Lundbeck, General Director of the Swedish-American Line. It comprised more than 500 drawings in pen and ink and in charcoal, representing a wide range of subjects and

scenes throughout the whole of Sweden. During the time that it was on view frequent showings were made of the film, "Sweden," an elaborate series of moving picture reels showing contemporary scenes of life and activity in that country.

Aurora, Ill.

Aurora, Illinois, has again distinguished herself in the field of art buying, this time exceeding her own record of previous years. Sales amounting to more than \$35,000 were made at the recent exhibition of paintings and sculpture held in that city for a period of two weeks under the auspices of the Grand Central Art Galleries of New York. Thirty-six works were sold, representing such well-known artists as Gardner Symons, John F. Carlson, George Elmer Browne, Chauncey F. Ryder, Paul Dougherty, Oliver Dennett Grover, Julius Rolshoven, Paul King, Lillian Genth, Cullen Yates and Elliott Daingerfield, among the painters; and, among the sculptors, Brenda Putnam, Edward Berge and Harriet Frishmuth. While most of these works were purchased by individuals, it is understood that many of them will eventually form part of the city's public collection.

Much of the success of these annual exhibitions is due to the efforts of the Aurora Art League, of which Mr. James M. Cowan is president. Mr. Cowan is not only an enthusiastic collector but a public-spirited citizen, devoting much of his time and interest to the promotion of a greater appreciation of art in his community. This community, by the way, has a population of only 30,000.

Garden Pictures

Under the auspices of the Garden Club of America there was shown during the month of December at the Arden Gallery, New York, an exhibition of flower paintings of great variety and interest. This exhibition included not only works by a number of eminent American painters, such as Eugene Speicher, Jonas Lie, Walter Pach, Laura Coombs Hills, Maud Mason, Henry Golden Dearth, and others; but also an equally distinguished group by notable foreign artists—Renoir, Monet, Andre, Redon, Degas and Cezanne, representing the French; Fechin and Anisfeld, the Russian; Van Gogh and

Vas Os, the Dutch. There were, furthermore, works of the Ching, Yuan and Ming Dynasties from the DuBois Morris collection, never before shown in this country, representing the art of China; a Seventeenth century kakimona by Korin, representing Japan; and textiles and miniatures from Persia.

The total enrollment in the schools of Fine Arts and Classical Studies of fellows, visitors and visiting students in December, 1925, was 76, says Gorham P. Stevens in a letter, recently received by the Secretary of the Academy in New York. Mr. Stevens, in the same communication, reports as follows:

Stevens, Fellow in sculpture, has left Rome for Paris and London before sailing for America; he is due in Boston for Christmas. During the exhibition of last spring the King greatly admired a bronze falcon which Stevens had modeled. I was not altogether surprised to have Stevens come into my office with the falcon in his hand a few minutes before he left Rome, with the request that I see that, if possible, the falcon be presented to the King. It is very well modeled.

You will remember that Deam, Fellow in architecture, in his first year made some good drawings of the Temple of Fortune at Rome. The restorations which the temple has been undergoing have just been finished, and there was an interesting ceremony to commemorate the event. Photographs of Deam's drawings, along with reproductions of other drawings, were exhibited inside the temple; Mussolini himself was present at the ceremony. One of Deam's drawings was also published in a leading Roman paper.

The works of the departing Fellows have been shipped. The consignment is unusually large, as both Floegel and Stevens were prolific workers. The exhibition in New York ought to be an interesting one. (Architectural League—January 30 to February 28, 1926).

As for our publications, Mrs. Louise Adams Holland's book on "The Faliscans in Prehistoric Times" has just been delivered by the printer, and the first copy of Volume five of the *Memoirs* has arrived.

We are delighted that Professor Showerman has agreed to direct the next Summer

Session. It will surely be a success again with him as Director. I predict that he will have to limit the numbers.

The following gifts have come in: Mr. John Gray, Lire 2,000; Miss Isabel Ballantine, \$1,000; and Mr. Harold W. Parsons, \$50.00.

The men managed a very successful Thanksgiving dinner of 70 plates, followed by a dance.

PARIS NOTES

The Louvre has just purchased, at the immense and important Castiglioni sale in Amsterdam (November 17 to 20), a painting on wood, "La Résurrection de Lazare," by Nicolas Froment, which is regarded as the masterpiece of that French primitive of the latter half of the XV century. It is in form a predella and represents the supreme moment in the raising of Lazarus from the dead. In the center of this group of fifteen personages stands Christ in the act of making the divine gesture. Lazarus rises midway from the tomb in the foreground to the right, his body showing the effects of his interment. At his right stand four apostles, and on the left of the picture are grouped inhabitants of Bethany, while in front of them Martha and Mary are nearer to the Saviour, Mary looking at Him and Martha at Lazarus. The background contains a beautiful landscape on the right, melting into the ramparts of a city on the left, with towers against a blue sky. The whole atmosphere of the picture is serene and lovely, and in this respect is somewhat different from any other known work of Froment, so much so that it is thought by some critics to be a collaboration, though it bears the indubitable stamp of Froment's genius.

Curiously enough this picture was exhibited in Paris in 1904 in an exposition of French primitives, and belonged at that time to Mr. Richard von Kaufmann. Later it passed into the possession of Camillo Castiglioni, the Viennese banker, son of a poor rabbi of Trieste, who had made an enormous fortune during and after the war, which he suddenly lost in a famous speculation against the French franc not long ago. The Louvre paid less than Castiglioni had given for this masterpiece, namely, 1,500,000 francs. To those who might wonder how

France could afford a purchase of the kind at this moment it may be explained that this sum came out of the fund for National Museums which can only be used for the acquisition of works of art.

In Rouen, where Joan of Arc was burned by the English, there has never been a statue of her until now. And even so, her effigy is only one in a group of the Victory Monument lately erected on the Place Verdrel, where the figure of France bears her face and form, and is represented in the act of protecting a mutilated soldier and a widow. The monument is the work of the sculptor Maxime Réal del Sarte.

The American Women's Club here, whose beneficent activities include, among other things, so many brilliant concerts, has been exhibiting in its clubhouse in the rue Boissière, a "Black and White Salon" of about 250 drawings and etchings showing all the contemporary tendencies among French artists such as Besnard, Forain, Royer—who has a distinguished drawing of the American Ambassador—Matisse, Van Dongen, Asselin, Warroquier, etc.

Minor exhibitions are in progress in all the Parisian galleries and most, if not all, of them show contemporary works. A large proportion of the exhibits are by foreigners, including Russians, South Americans and Mexicans. The recent exhibition of drawings and paintings done by French writers produced a poor but interesting effect, and brought to mind the old French proverb "*Chacun a son métier, et les vaches seront bien gardées.*" Victor Hugo, of course, shone in this collection, and Max Jacob, the poet and novelist, was an exception and proved his talent in a delicate little picture of stage dancers. In fact, Jacob has acquired some notoriety as a painter in a small way, and one of his water colors brought 4,000 francs in a sale the other day. (He used to sell them for five francs to whoever wanted them.)

The City of Venice will open its fifteenth *Exposition Internationale des Beaux-Arts* in 1926, and M. Victorio Pica, the director, has been in Paris organizing, himself, the French pavilion. He proposes to include works of Degas, Manet and Gauguin.

What traveller in France, admiring its innumerable châteaux, has not longed to see the interiors of these superb places? For

their benefit I recently noted the appearance of a book entitled "*Receuil de 153 intérieurs de châteaux de France,*" published by Guérinet at fifty francs.

LOUISE MORGAN SILL.

THE PRINT
MAKERS OF
CALIFORNIA

From the annual report of the secretary of the Print Makers Society of California a number of interesting facts are learned, witnessing to the steady growth and the ever-increasing usefulness of this very active society of artists.

During the past season six travelling exhibitions were circulated, in addition to the Fifth International Exhibition, which was taken over by the Los Angeles Museum. These collections were shown in California, Mississippi, Michigan, Massachusetts, Maine, Washington, Colorado, Indiana, Ohio, Illinois, Arizona, New Mexico, Oklahoma, Iowa and New York. Many more requests for these exhibitions were received than could be filled.

A particularly interesting phase of the Society's work during the year was the showing of prints in small communities. These were sent to a number of towns throughout California and New Mexico, and shown, in many instances, through the cooperation of the state chairmen of art of the General Federation of Women's Clubs.

Each year the Society appropriates 10 per cent of its associate membership dues for the purchase of prints shown in its International Exhibitions. These prints are then presented to the Los Angeles Museum as a gift from the Society. During the past year the prints so purchased included works by C. A. Seward and Walter C. Yoemans of the United States, Hugh Guney, A. Rigden Read and Greta Delleany of England, and Max Schenke of Germany.

The Society is now assembling its Seventh International Exhibition of prints, which will open in the Los Angeles Museum during the present month.

At the Twenty-fourth International Exhibition of the Carnegie Institute, Pittsburgh, there was an attendance of 133,275; over 12,000 catalogues were sold, and 56 paintings.

John E. D. Trask has been appointed Chief of the Department of Fine Arts of the Sesquicentennial International Exposition, to be held in Philadelphia from June to October, 1926. Mr. Trask was connected with the Pennsylvania Academy of the Fine Arts for seventeen years, and was its Director from 1905 to 1913. He is particularly well fitted for this work which he has most recently undertaken, having served as Commissioner General of the United States to the International Expositions held at Buenos Aires and at Santiago, Chile, and as Special Commissioner of the United States to several European countries. He was also in charge of the departments of fine arts of the San Francisco and San Diego Expositions.

The Philadelphia exhibit will probably be set forth in three general divisions, an American section, an international section, and a section devoted to the art of Philadelphia and vicinity. There will be a national advisory committee and seven separate regional advisory committees, each consisting of five professional artists. The committee for Philadelphia and vicinity has been appointed. It consists of Edward W. Redfield, Chairman; Charles Grafty, George Harding, Adolphe Borie and Thornton Oakley.

The Pennsylvania Museum and School of Industrial Art has received as a bequest from its late president, Mr. John D. McIlhenny, the sum of \$100,000. The income from this amount is later to be used for the maintenance of the notable collection of Oriental rugs, French primitives, Sully portraits, and other paintings and antique furniture now in the possession of Mrs. McIlhenny, which will eventually go to the Museum. Until this collection is placed in the Museum, however, the income from the late bequest may be used for the purchase of additional works for its permanent collections, and to defray the expenses of one of its officers in European travel.

During the six weeks that the George Bellows Memorial Exhibition was on view in the Metropolitan Museum of Art it was visited by nearly 40,000 persons—a larger attendance than has been recorded at any previous exhibition of paintings by an American artist.

BOOK REVIEWS

THE MANUSCRIPTS OF LEONARDO DA VINCI. Considered with Reference to Chronology, History and Biography; by Gerolamo Calvi. Nicola Zanichelli, publisher. Bologna, 1925.¹

In this monograph Signor Calvi presents his latest gleanings in a solitary field which he has made peculiarly his own, where he has few comrades, and perhaps no rival. His present research was preceded by eight similar studies the weightiest of which was the Folio edition of the Holkam Hall Codex from Lord Leicester's Library, published with annotations and 73 plates in 1909. The present volume contains 61 illustrations discussed in 306 pages with reference to questions of chronology, history and biography. The index alone comprises many hundreds of references to Italian artists, cities and famous personages. To condense such a complex of minute erudition, discussion and technical mastery is an evident impossibility. But some idea of the fruits of these gleanings may be derived from the following statement:

Many new and important facts in the history of the life and works of Leonardo can be derived from detailed and close inspection of his wonderful manuscripts. Critical selection (guided by external and internal evidence) and lucky associations with collateral historical sources enabled the author to reach new groupings of manuscript leaves and new deductions as to their chronological and biographical bearing. So the first dated Florentine drawings are the touchstone of a whole series of comparatively early pages, by which more than one secret of the career of Leonardo is revealed. Other leaves and manuscripts reflect the daily occupations of the Milanese period under the Sforzas; and we are reminded of the military engineer and of the experimenter of the flying machine. From the daily notebooks emerge some of the features of the work for the Last Supper; and, on the other hand, calculations and plans, hitherto unheeded, relating to Leonardo's own landed property in Milan. The small manuscript "K" is examined in its connections with other leaves and manuscripts posterior to 1500, such as the Codex Leicester, the Codex on

¹Sold by Hoepli, Milan, Brentano and G. E. Stechert, New York. Price, 36 lire.

the flight of birds. For this period also the chronology and exegesis of selected leaves of the Codex Atlanticus are a prominent object of the book and lead to new results concerning the French employers of Leonardo, his plans for a residence for Marechal d'Amboise in Milan, and also his pupils. It is interesting to note that, among these, the person surnamed Salai was not, as traditionally believed, Andrea, but a certain Giovan Giacomo Caprotti,—a discovery which requires the correction of certain labels in the Art Galleries. Finally, Francesco Melzi, the companion of Leonardo's last years, is found to be the writer of several fragments in the Codex Atlanticus, containing occasional quotations from the Classics. In such traits Melzi comes back to life as the refined gentleman briefly sketched by Vasari.

While not designed for the general reader, this latest exploration of the activities of the many-sided Leonardo is indispensable for connoisseurs and collectors, as well as for the libraries of Art Museums, Colleges, and Universities.

J. H. McDANIELS.

THE DICTIONARY OF ENGLISH FURNITURE, from the Middle Ages to the Late Georgian Period, by Percy MacQuoid and Ralph Edwards, with a general introduction by H. Avray Tipping, Volume II (Ch.-M.). Charles Scribner's Sons, New York, publishers. Price, \$35.00.

This sumptuous work is to be in three volumes. The first issued about a year ago was reviewed at length in these columns. Perhaps it is only necessary to say that the second volume just published upholds the same high standard, fulfills the same admirable purposes, satisfies not only aesthetic but scholarly requirements as completely as did the first. Few dictionaries provide such entertaining reading or are so lavishly illustrated by choice and rare examples. When this volume was far advanced one of its authors, Mr. MacQuoid, died. His place has been taken by his widow, who had been his coworker, it seems, and was not only in possession of his notes and material but fully familiar with his practice and aims. This volume, a great folio of 360 pages, begins with chaise longue and ends with mirrors. Between it deals with innumerable engaging subjects, alphabetically arranged,

chandeliers, candlesticks, chests, clocks, and less tangible subjects such as Chinese taste. There is an interesting article on Chippendale, which contains the heretical suggestion that possibly he was not the giant among his fellow craftsmen that today he is supposed to have been, but in the absence of essential evidence he is still ranked as the first cabinet maker of the Eighteenth Century.

Those who are engaged at present in the study of early American furniture can not fail to be struck by the dissimilarity between the works of our cabinet makers and those of their English contemporaries, even more than by their similarity, although style can undoubtedly be traced in some instances through English ancestry to its early derivations. Two and a half pages are devoted to the interesting subject of doll's houses, on which an engaging chapter might well have been written. The color plates, of which there are quite a number, are splendid examples of the printers' art. For libraries this is an invaluable work. For those who love fine furniture, it must have a distinct fascination.

THE INDUSTRIAL MUSEUM, by Charles R. Richards, author of "Art in Industry." The Macmillan Company, publishers. Price \$3.00.

In the Far East the common people are brought in close touch with processes of manufacture. Cloth is spun, woven and dyed in the open, as it were. Pottery is made out of doors. "Nothing is hidden from common observation that enters into the material life of the community," says the author of this volume, but with us in the west it is different. The consumer is widely separated from the producer and production is a mystery to all save those actively engaged therein. Mr. Richards' idea is that this chasm can be bridged over through the medium of the industrial museum which will exhibit not merely the product but the process. He has made a tour of the industrial art museums in Europe and describes them, stressing those particularly which are exemplary. He also devotes a chapter to industrial museums in the United States. Let it not be supposed for a moment, however, that the museums in this instance have to do with art. The museums described are chiefly scientific and technical. If art enters in, it is by the side

door, incidentally, one might almost say, accidentally. For technical museumologists the volume will undoubtedly supply helpful suggestions and valuable statistics.

HOWARD PYLE, a Chronicle by Charles D. Abbott. Harper and Brothers, publishers. Price, \$5.00.

Ever since the death of Howard Pyle it has been the intention of some of his distinguished and most successful pupils to get together and publish a biography of this great illustrator, who was their beloved master. But in so imposing a light did the task present itself that it was repeatedly postponed. Meanwhile, a representative of a younger generation came forward, and with the rashness and enthusiasm of youth rushed in where angels dared not tread. An essay which was prepared as a college thesis through the cooperation of Mrs. Pyle when submitted to the editor of Harper's Magazine for publication, suggested the possibility of a book. The book was written and found acceptable, not only to the publishers, but to Mrs. Pyle and to the even more exacting former students. To Charles D. Abbott's courage and conviction we owe this excellent biography of one of our most noteworthy American artists. N. C. Wyeth, one of Mr. Pyle's most successful students, writes a sympathetic introduction. The tale itself begins with Wilmington, the picturesque environment of which was for many years Howard Pyle's home. The tale is well told and gradually unfolding, and if the practiced eye notes an amateurish use of words betokening the novice writer, what does it signify, for that which matters most, a real understanding of the life and labor, aims and accomplishment of a great artist, is well set forth. What is more, the book is elaborately illustrated with Howard Pyle's own drawings, which, as is invariably the case, speak more eloquently of his art than any number of written words. Boys and girls of mature as well as tender years who have found delight in Howard Pyle's illustrations will welcome this chronicle of his life.

OLD FRENCH FURNITURE AND ITS SURROUNDINGS, by Elisa Maillard, Attachée au Musée national de Cluny, translated by Mac-Iver Percival. Charles Scribner's Sons, publishers. Price \$7.50.

This book, as its preface tells us, deals with the interior decoration and the furni-

ture of French houses of bygone days in much the same way as its companion volume "Old English Furniture and its Surroundings" did with those of England. The period covered is from 1610 to 1815. The book is divided into five parts: (1) The Reign of Louis XIII, (2) Louis XIV, (3) Louis XV, (4) Louis XVI, (5) The Revolution, the Directory, the Consulship, the Empire and the Restoration. Many of the illustrations are from original drawings made from objects in the great museums, the Louvre, the Cluny, the Arts Decoratifs, but much of the furniture illustrated is in private possession. Additional value is given the volume by the introduction of pictorial interiors showing arrangements of old furniture and in some instances the costumes of those who lived at the time and inhabited the stately houses. Not only does this book deal with furniture but furnishings, materials, textiles, porcelain and silverware. The style in which the text is written is simple and direct, instructive and at the same time entertaining.

THE PRACTICAL BOOK OF CHINAWARE, by Harold Donaldson Eberlein and Roger Wearne Ramsdell. J. B. Lippincott Company, Philadelphia, publishers.

This is said to be the only work in one volume which covers the chinaware of all countries. It deals, however, only with such china as the person of average means can expect to have, either by way of inherited ownership or by purchase. Museum rarities are omitted. The introductory chapter deals with the "china-mania," that epidemic that once held the whole of Europe in polite and beneficent thrall, and of which there is occasional return. The author then explains what chinaware really is and how it is made, after which a whole and an interesting chapter is taken up with advice to the student. The china of the various countries is treated historically and chronologically, the china of the Orient thus being given precedence. Next comes the chinaware of Europe, of England and finally of America. The last occupies but 6½ pages. To the china collector be he novice or learned, this book will furnish helpful reference, although it may not enable him to place his finger instantly on a desired piece of information or to absolutely identify a recent find. The chances are, however, that it will.

This book belongs to a series now becoming considerable in length, "Practical Books on Industrial Arts." Perhaps we should add that like its predecessors, this volume is beautifully illustrated.

POTTERY AND PORCELAIN, by Frederick Litchfield. The Macmillan Company, publishers, New York.

This is a fourth edition now completely new and improved of a valuable collectors guide to pottery and porcelain prepared by one who was himself a leading expert. He is the author, it will be remembered of "Marks and Monograms on Pottery and Porcelain" and other well-known works. The book contains 72 full-page plates, eight of which are in color, and also numerous illustrations in the text including the marks and monograms of all the important makers. It begins with ancient pottery and brings the record up to within the last century. Collectors will find it invaluable. There is, by the way, a concluding chapter on values and prices. The figures quoted are in English pounds sterling, the author being an Englishman and the book originally published in London.

THE ART OF GREECE, by Prof. E. A. Gardner, Litt. D. "The Studio," London, publishers. Price ten and sixpence net.

The author of this little book is Yates Professor of Archaeology in the University of London. The book deals not only with the architecture and sculpture of the Hellenes, but also with their pottery, painting, drawing, metal work, gems, coins, jewelry, furniture and the surroundings of Greek life. It is a small book, however, elaborately illustrated—the kind of book in which young people will be interested, although it was by no means intended for such exclusively. The illustrations of which there are 100 were especially chosen to present the subject in the completest possible manner and at the same time to develop some new aspects of significance.

SCHOOLS OF PAINTING, by Mary Innes. The Macmillan Company, publishers.

This is a fourth edition brought forth within a comparatively few years. The reason for its popularity will readily be understood by those who do more than peep between its covers. Every student of

the history of painting will find it helpful and interesting and to those who wish to make a study of the subject we commend it heartily. In the introduction to the fourth edition, the author, who is an Englishwoman refers feelingly to the departure of Gainsborough's "Blue Boy" from England for America, but records at the same time several notable acquisitions made since the war to the National Gallery of London. Many of the illustrations in the book are reproductions of paintings in that National Gallery—one of the most entrancing collections of paintings in the world.

JOHN SINGER SARGENT, Distinguished American Artists Series. Compiled by Nathaniel Pousette-Dart. Frederick A. Stokes Company, New York, publishers. Price \$1.00.

This is the latest of an excellent series of little handbooks on distinguished American artists. It is of a size to slip comfortably into one's pocket or handbag. There is an introduction by Lee Woodward Zeigler, himself a painter, and 64 reproductions of some of Sargent's most famous works. Also there is a helpful bibliography on Sargent giving not only a list of books about Sargent but articles which have been published in contemporary periodicals. The first four notations on this list are of articles published in *THE AMERICAN MAGAZINE OF ART*. Other books in the series deal respectively with James McNeill Whistler, Abbott H. Thayer, Robert Henri, Winslow Homer and Childe Hassam. Other volumes are in preparation.

HISTORIC COSTUME: A Résumé of the Characteristic Types of Costume from the Most Remote Times to the Present Day. By Katherine Morris Lester. Published by The Manual Arts Press, Peoria, Illinois. Price, \$2.50.

This delightfully written book is mainly concerned with a description of the innumerable manifestations of costume, 'diligently traced from its beginnings in prehistoric times (the decoration and ornamentation of the body, still practiced by such primitive races as the American Indian) to the present day. But punctuating it are bits of poetry and prose from classic and other recognized sources, which add weight to the author's statements, as well as brief comment upon the social customs and history of each period, which deftly creates atmosphere and color.

THE AMERICAN FEDERATION OF ARTS

Bulletin—Exhibitions

- ARCHITECTURAL LEAGUE OF NEW YORK, 215 W. 57th St. Jan. 30—Feb. 28, 1926
Exhibits received Jan. 19—20, 1926.
- PENNSYLVANIA ACADEMY OF FINE ARTS. 121st Annual Exhibition of Works in Oil and Sculpture. Jan. 31—March 21, 1926
Entry cards received to January 2. Exhibits received to January 11.
- BALTIMORE WATER-COLOR CLUB. Thirtieth Annual Exhibition.
Baltimore Museum of Art. Feb. 16—March 21, 1926
Exhibits received February 4.
- NATIONAL ACADEMY OF DESIGN. 101st Annual Exhibition for members and non-members. March—April, 1926
Pictures received March 3 and 4, 1926.

AMERICAN FEDERATION OF ARTS TRAVELING EXHIBITIONS

FEBRUARY, 1926

PAINTINGS FROM CENTENNIAL EXHIBITION, NATIONAL

- ACADEMY OF DESIGN. Fort Worth, Texas
- METROPOLITAN MUSEUM OF ART LOAN COLLECTION. Elmira, New York
- MODERN ART. Columbus, Ohio
- GROUP EXHIBITION (Feb. 2—13). Tampa, Florida
- GROUP EXHIBITION (Feb. 16—28). Miami, Florida
- FROMKES EXHIBITION. Columbus, Ohio
- ALLIED ARTISTS OF AMERICA EXHIBITION. New Orleans, La.
- THE TEN PHILADELPHIA PAINTERS' GROUP. Lima, Ohio
- COLLEGE OILS—GROUP I. Delaware, Ohio
- COLLEGE OILS—GROUP I. Defiance, Ohio
- COLLEGE OILS—GROUP II. Baton Rouge, La.
- COLLEGE OILS—GROUP II. Fayetteville, Arkansas
- COLLEGE OILS—GROUP III (Western Circuit). Missoula, Montana
- THE CLEVELAND ARTISTS EXHIBITION. La Crosse, Wis.
- PICTURES OF NEW YORK BY EVERETT WARNER. Baltimore, Maryland
- 1926 WATER COLOR ROTARY. Savannah, Ga.
- PHILADELPHIA WATER COLOR CLUB'S ROTARY. Manchester, New Hampshire
- BOSTON SOCIETY OF WATER COLOR PAINTERS. Topeka, Kansas
- BROOKLYN SOCIETY OF ETCHERS. Milwaukee, Wisconsin
- PRINTS FOR THE HOME. Ithaca, New York
- TEXTILE DESIGNS AND FABRICS. Laramie, Wyoming
- FINE PRINTING. Boston, Massachusetts
- ARCHITECTURAL PHOTOGRAPHS. Indianapolis, Indiana
- CATHEDRAL PHOTOGRAPHS. Mansfield, Ohio
- SCHOOL WORK BY STUDENTS OF PRATT INSTITUTE AND RHODE ISLAND SCHOOL OF DESIGN. Moorhead, Minn.
- WESTERN PUBLIC SCHOOLS EXHIBIT. Connecticut State Circuit
- COLLEGE REPRODUCTIONS—GROUP "A". Charlottesville, Va.
- COLLEGE REPRODUCTIONS—GROUP "B". Urbana, Illinois
- COLLEGE REPRODUCTIONS—GROUP "B". Carthage, Illinois
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IN THE NEW YORK GALLERIES—MARCH

This month in the art galleries is marked by a number of lively exhibitions by artists of varying nationality.

The Daniel Galleries, 600 Madison Avenue, are showing the recent work of the Japanese painter, Yasuo Kuniyoshi, who has just returned from a year's stay in Paris. Both paintings and some very brilliant drawings in black and white are shown.

The New Gallery, also 600 Madison Avenue, will have on view paintings and drawings by Maxa Nordau, daughter of Max Nordau the philosopher, and an exhibition of landscapes and figures by M. Kisling.

At the Ferargil Galleries, 37 East 57th Street, a joint exhibition of paintings by Edmund Tarbell and E. W. Redfield is being held. In the sculpture section of these galleries garden sculpture is being shown in conjunction with The Garden Club of America.

English and French aquatints printed in color will be on view throughout the month at the Keppel Galleries, 16 East 57th Street. They are exceedingly interesting topographical prints dating from 1800 to 1850.

The Durand-Ruel Galleries, 12 East 57th Street, is holding an exhibition of the work of Marjorie Phillips who is the wife of Duncan Phillips of the Phillips Foundation in Washington.

The Macbeth Galleries, 15 East 57th Street, will be occupied from February 16 to March 8 by

paintings of Charles Hawthorne and sculptures by Derujinsky. From March 9 to March 29 recent landscapes by Guy Wiggins and the etchings of Emil Fuchs may be seen.

The Reinhardt Galleries, 730 Fifth Avenue, have an interesting way of giving alternate showings of old masters and the most modern of the moderns. This month the old masters hold sway in the galleries.

At the Ralston Galleries, 730 Fifth Avenue, XVIII Century English portraits, Dutch portraits and paintings of the Barbizon school may be seen.

From February 15 to March 6 the Milch Galleries, 108 West 57th Street, will exhibit the South Sea paintings of William Ritschel together with landscapes painted near Provincetown and Marblehead by Julie Morrow. From March 8 to March 20, figures, landscapes and still life by Sigurd Skou will be on view there, and from March 22 to April 10, paintings of the cathedrals of France by Pieter van Veen.

At the Montross Galleries, 26 East 57th Street, Charles Burchfield holds a one-man show from February 23 to March 13, of landscapes chiefly. This will be followed by an exhibition of the carved and painted wood panels, screens and other decorative objects of Elmer E. Macrae.

The Art Center, 56 East 65th Street, has planned the following exhibitions for the month of March: March 8 to March 20, etchings by

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head by *Julie Morrow*

March 8 to 20—Still Life, Marines and
Figures, by *Sigurd Skou*

March 22-April 10—Paintings of the Cathed-
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William G. Reindel; March 15 to March 20, entries in the cover competition conducted by *The House Beautiful*; March 22 to April 17, the New York Society of Illustrators will hold its annual exhibition.

Audubon prints of American birds engraved and printed in color by Robert Havell are to be on view at the Kennedy Galleries, 693 Fifth Avenue, throughout the month.

New England and Italian landscapes by Henry S. Eddy will be shown at the Babcock Galleries, 19 East 49th Street, from March 1 to 13. From the 15th to the 27th a number of painters who term themselves the Palisades Art Group, and are sponsored by Van Deering Perrine, will occupy the galleries. The last few days of March will initiate an exhibition of landscapes painted in the Berkshire Mountains by Robert Hamilton.

At the Holt Galleries, 630 Lexington Avenue, water colors by William Bradford Green will be on view from March 1 to March 13, after which Esperanza Gabay will have a showing of landscapes and figures.

One of the most important exhibitions of the month is that at the Grand Central Galleries, Grand Central Terminal Building, where the entire foreign section of the International Exhibition which opened at the Carnegie Institute, Pittsburgh, will be on view. It opens on March 7 and will continue until April 21. The original American section was much too large to be included, but a representative group of American paintings will be displayed at the same time.

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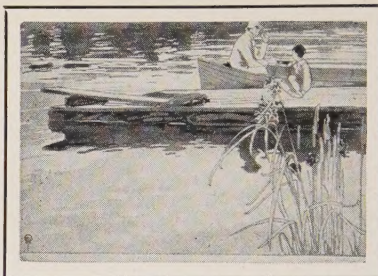
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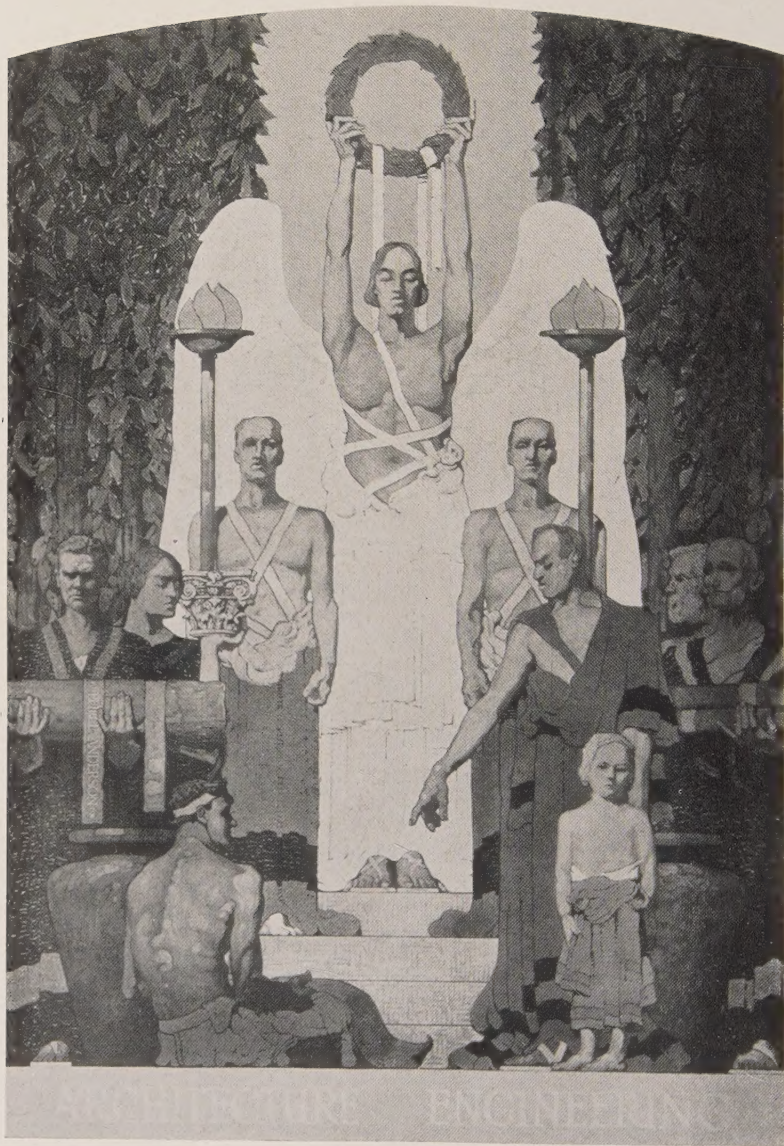
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This panel is a memorial to Pierce Anderson, of the firm of Graham, Anderson, Probst and White, Architects, who designed the Union Trust Building, and who passed away before its completion. Mr. Anderson's portrait appears on the extreme left of this panel. He is represented carrying a scroll. Architecture is the figure to the right with hand pointing toward the seated figure who is submitting a design. Architecture is also seen guiding Youth in learning, and is accompanied by other figures with books on design. The winged figure at the back is Inspiration. The two guards are Intelligence. Inspiration is crowning Architecture with a wreath of laurel. The side panels, not reproduced herewith, represent the sister arts, Music, Sculpture, Painting and Pottery. Engineering is represented by a city, presumably Cleveland, in the background of these subordinate panels. The dominant colors are red, blue and brown.